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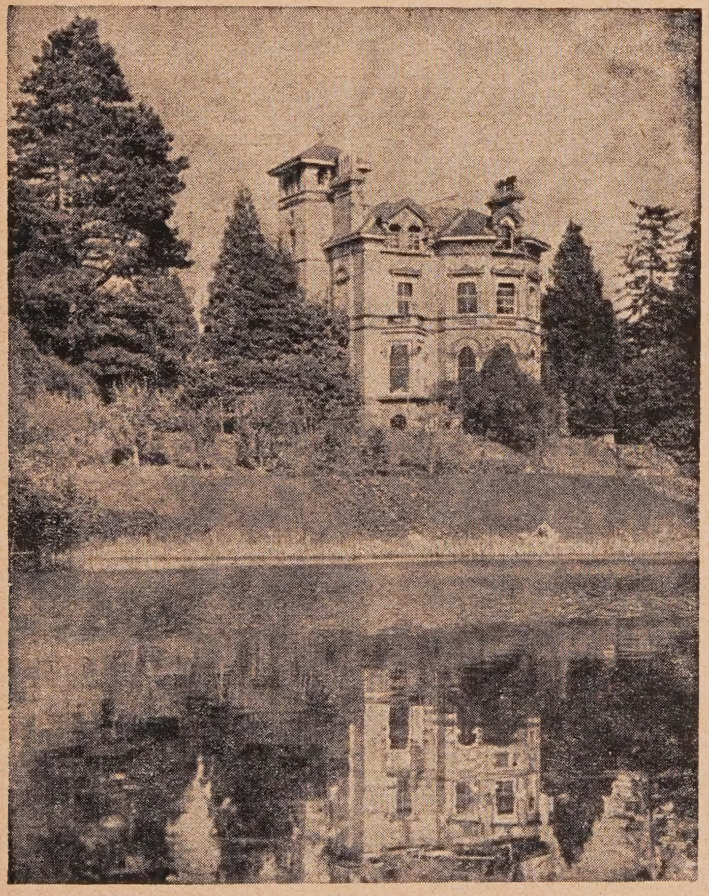

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June, 1951 Vol. 2. No. 6

Dance and Dancers

Editor : PETER WILLIAMS *Foreign Editor:* DAVID RAHER

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NOW we have another film in which ballet and dancers play an important part though it is doubtful whether *The Tales of Hoffman* will appeal to the ballet public as did *Red Shoes*. It is also unlikely that this new screen spectacle will gather in many new disciples to the cause of ballet. But the argument it churns-up is likely to affect the entire future of ballet in the cinema.

Can ballet be successful in this medium? The blunt answer is—never, as long as producers fail to realise that the whole approach to this composite art has got to be altered to suit the limitations of both cinema and cinema audience.

Ballet is primarily an art of the theatre and as such gets its impetus from audience reaction. No moving picture, however sensitively handled, could ever capture the true quality of a Markova or Fonteyn. It can show them giving a beautiful performance certainly; but that divine spark that travels from the soul of a dancer to the brain of an audience is never ignited, as it only reaches those who happen to be in the studio at the time the film was shot; and they are probably too busy to notice it. This fusion between performer and spectator is so intangible that many people outside the "live" theatre often refuse to admit that it exists. But it is a very powerful current and, like aetheric waves, should never be ignored.

It is probably only physical beauty that really projects on the screen and that more than anything was responsible for Shearer being so much better in the first film. Then, she was a lovely girl and a good dancer. Today, she is equally beautiful but an awakened and much better dancer; unconsciously she has realised the necessity of having direct contact with her audience therefore she lacks something when faced by only the film cameras.

If ballet loses one lung it must try and create another or find a substitute. The range of the camera-eye is unlimited, an asset that choreographers seem unaware of; there is unlimited scope for unusual composition that the art director (or who ever is responsible) seems also unaware of. In the early days of talkies, it was the general rule to film plays "straight", just as they were given in the theatre. Bit by bit people began to realise that the screen had limitations but that there were enormous assets to replace them—so the cinema grew up. Except in musicals, where Astaire and Kelly have done wonders, dancing on the screen has shown little imagination. Let us hope that the lesson of *Tales of Hoffman* will bring people to their senses.

COLLECTIVE bodies who destroy all initiative under the guise of protection, have never appealed to me. Umbrellas never really protect anyone from the eventual storm as those misguided enough to use such futile instruments will be forced to admit.

Of all artists, dancers are the most helpless which is accounted for by their extreme youth. Therefore theirs is the obvious case where Equity can be of the greatest use. In the 1950-51 report, there is a statement that little pressure is coming from ballet members for improved conditions. The reason put forward is that owing to their lack of years it takes longer to realise that there is no incongruity between the highest achievements of art and a reasonable standard of living.

This is very true but I think that another more sinister reason is that owing to the youth of the average Equity representative in each company they are afraid to stand-up to tough managements. They know that any protest raised is liable to be taken out of them in a subtle manner such as favourite roles removed or some other underhand trick. Managements always smile benignly on the representative who causes no trouble.

"If you don't like it you can go" is not the sort of threat that should ever be heard in any English company. Dancers are the most hardworked of all artists and it is quite essential that everything is done to make their lives as pleasant as possible.

Apart from the general conditions of touring both in this country and abroad there are several other points that should be watched. For instance, one of the greatest dangers to a dancer's career is overwork—young dancers subjected to a gruelling day of rehearsal followed by a matinee and evening performance are likely to give a tired performance to the public who have paid, as well as running the danger of disintegration several years before nature intended. The person who hides under such an organisation so as to get the greatest benefit with the least effort, is despicable. But dancers as a race are the least idle; most of them, even when they have been without work for many months, can be seen at class every day doing without food in order to pay for it.

Cover Stories

Our front cover, by Constantine, shows Alexandra Danilova, prima ballerina of Ballet Russe de Monte Carlo, who is appearing as guest ballerina with Festival Ballet at the Stoll Theatre.

Born at Peterhof in Russia, she was educated at the Imperial Ballet School in St. Petersburg from which she graduated into the Soviet State Ballet at the Maryinsky where she soon was promoted from the *corps de ballet* to soloist roles. In 1924 she came to Western Europe with a small group that included Balanchine. The tour included a season at the Empire in Leicester Square. Not long after this Diaghilev engaged the troupe to appear with his company for a season at the London Coliseum. Promoted to ballerina status in 1927, Danilova remained with the company until it was disbanded on Diaghilev's death. For a year she was soloist with the Opera Ballet in Monte Carlo and then in 1931 she appeared in *Waltzes from Vienna* at the Alhambra. The following year she joined the De Basil company, which was then being formed, and here she remained until 1938. Since then she has headed the Ballet Russe de Monte Carlo in America. This company has never appeared in England though Danilova herself came as guest ballerina to Covent Garden in 1949 and later in that same year she appeared at The Empress Hall in a series of Galas which also included Massine and Franklin. Equally great in both classical and character roles, she is remembered in England for her *Swan Lake* and *Firebird*, as the Street Dancer in *Beau Danube*, the Can-Can Dancer in *Boutique Fantasque* and the Glove Seller in *Gaite Parisienne*. She is the only ballerina assoluta outside the U.S.S.R., still dancing, who was educated at the Imperial School.

Noted for her beautiful legs, she has a style and quality that is seldom achieved in these days—she demands your attention the moment she appears on the stage. Her character roles have speed and a scissor-like precision. Everything she does is in the grand style and in private life she is always perfectly dressed.

The photograph on the back cover, by De Groot of Amsterdam, shows the Sie Brothers in the Balinese dance *Baris Kembar*. This will be seen during their season at the Riverside Theatre in the Battersea Park Festival Gardens during June.

The two brothers, Edo, Liong, together with their sister, Tamara, started dancing at a very early age. A friend of their family, Lillie Kraus, brought a teacher from Bali to Java, where they were living at the time. Just after the war they went to Melbourne, Australia, and there they learnt about ballet from the Borovanskys. Soon after that the family came to Europe and gave performances in Holland. Over to England in 1947 they went to Dartington Hall and later in that year gave a recital at the Torch Theatre in London together with the Indian dancer, Shiviram. While in London they studied with both Idzikovsky and Vera Volkova. A tour of Holland followed and after that the Sie family disbanded for a time because Tamara wanted to join Katherine Dunham. Liong went in the French film, *Ballerina*, and Edo studied languages, mainly Indian. Recently the family have come together again and have toured Switzerland, Germany and, in the past few months, a further tour of Holland.

Next month

COVER PHOTOGRAPHS: JOSE GRECO
LESLIE CARON IN *AN AMERICAN IN PARIS*

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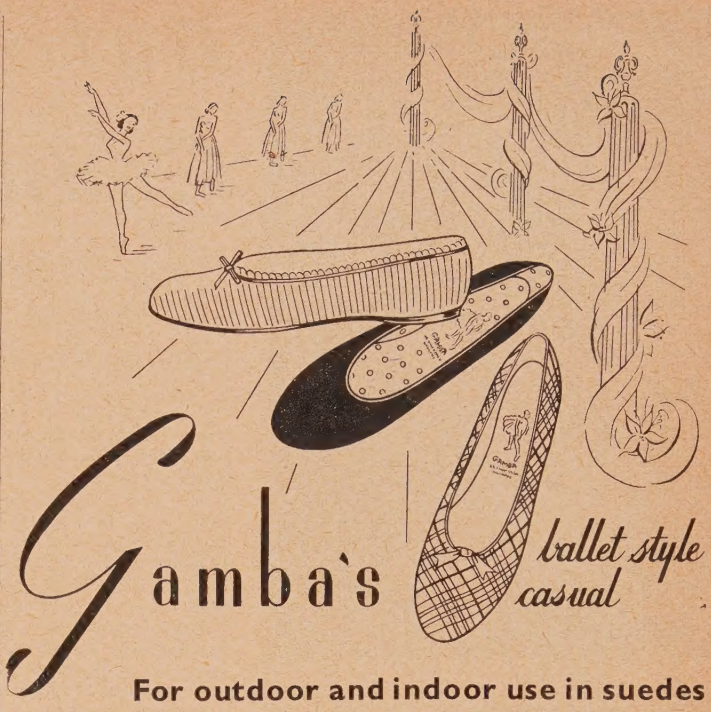

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Attila Radice, prima ballerina *at the Opera House in Rome, in* Salome (*Photo: Camuzzi*)

Ballet in the Boot Country

by DAVID RAHER

For many years, little has been heard of ballet in the country from which it originally sprang. Today there seems every possibility of a rennaisance in Italy. Our Foreign Editor went to see what is happening and in his tour he visited the three principal cities—Milan, Rome, and Naples.

LIKE the proverbial reporter who jumps to his feet at the sound of a screaming siren in the hope of an exclusive story, I too, hurriedly followed the scent of smoke that drifted northwards from Milan to London. It must be a major blaze, I reasoned, or why send for chief engineer Vera Volkova?

It turned out to be a false alarm. When I arrived in Milan there was very little smoke, practically no fire. There were however a lot of anxious people; anxious in the sense that farmers are anxious. Dr. Antonio Ghiringelli, director of La Scala and Mme. Toscanini, patroness, had surveyed their crop—the La Scala Ballet—and decided that after fifty odd fruitless years something drastic had to be done. Thus, agricultural expert Volkova was summoned to the scene.

While Volkova busied herself with the job of resuscitating the languishing crop, I took notes. I noted first a well worn Cecchetti system was churning out a number of incomplete dancers; incomplete in the sense that apart from reasonably good technique the dancers lacked the patina later added to classical ballet by the Russians. In other words, while ballet progressed, Italians remained inside their ivory tower of the Cecchetti method. Thus, they now have some dancers with enormous possibilities but little distinction.

POTENTIAL STARS

Olga Amati, La Scala's *prima ballerina*, is also its greatest potential. Slightly built and well proportioned with, as Volkova described, "beautifully intelligent feet", she has what is common to Italian dancers—a high, sustained elevation that leaves one breathless. A dancer in the Markova line, only more brittle, she belongs to the classics: *Giselle*, *Swan Lake* and *Sylphides*. At the moment, she dances none of these. I caught a glimpse of her as Pimpinella in Boris Romanoff's *Pulcinella*, a slight role. The most vivid impression was made by the production itself; the vast stage, amply filled by Ratto's Clave-like décor, and the overpowering accompaniment of the Scala orchestra.

In Giulio Perugini, *premier danseur*, who has come to La Scala via the Opera Ballet in Rome, there lies a hope of a *premier danseur noble*. He is handsome, strongly built (powerfully developed calves and thighs) and has a sure technique. His elevation, if not better than Nijinsky's, is certainly a challenge to the Nijinsky legend. An *entrechat dix* is executed with the ease of a parachutist suspended in mid-air; regretfully control ends there. For the landing is heavy, ear-splitting—without *plié*. Total absence of the shock absorbing *plié* is typical of the Italian school, an ailment that should soon be remedied by strict application of the Volkova method.

Perugini'a more noticeable defects are a non-elasticity of the upper portion of his body and not too well arched feet.

In spite of these defects his variation in the second act of *Giselle* was beautifully executed. It was virile, precise, exciting in its elevation and invested with enough sensitivity to remove it from a classroom exercise. The opportunity to dance it more often should produce more gratifying results.

Completing the trio is Luciana Novaro, *première danseuse de caractère*. It was impossible to judge from the glumly lit set and over-elaborate costumes in *La Peri* what sort of a characterisation she gave. For that matter one was literally in the dark throughout the entire ballet, which conveyed no more than a sombre mysticism, restful to the eyes.

In the classroom it was a different matter. Novaro, although a bit on the heavy side, revealed a strong technique, a beautifully modelled head (more Grecian than Italian) and smouldering black eyes which suggested that she has more capabilities than was indicated by the profile of shapely legs, her most visible aspect in *La Peri*.

The talents of the rest of the company (there are sixty dancers in all) were not easily discernible in the repertoire given at the single performance I saw. Nor should I imagine that there is sufficient opportunity for proper development in the eight or twelve performances given during seasons that last about six months.

Ballets in the repertoire include *Sacre du Printemps* (Massine); *Daphnis et Chloe* (Lifar); *Bolero* (Miloss); *La Peri* (Lifar); *Amor Brujo* (Wallman); *Scheherázade* (restaged by Wallman) and *Pulzinella* (Romanoff).

THE ROAD TO ROME

WITH my suitcase bulging with photographs and souvenir programmes of La Scala ; my pockets padded with notes of introduction, I left Milan for Rome. Seven hours later the Rapido (express train) chugged its weary way to a halt in the ultra modern Central Station in Rome; a squat monument to marble, glass, chromium and pinkish-blue fluorescent lighting.

I spent the first two days abetting an appetite for the glorious monuments of the ancient city, its museums and exquisite Bernini fountains. When I could no longer distinguish a Raphael from a Da Vinci I decided it was time

Radice and Guido Lauri (premier danseur) *in Ravel's* Daphnis and Chloe *with choreography by Aurel Miloss. This photograph shows the* pas de deux *in the first scene between the peasant girl, Chloe, and the shepherd, Daphnis.*

(*Photo: Oscar Savio*)

to get down to serious work. So the following day I presented myself to Maestro Gennaro Corbo, genial *maître de ballet* and former pupil of Cecchetti, at the Teatro dell' Opera. Corbo was one of the last of Cecchetti's Italian pupils and for many years was *premier danseur* at La Scala in Milan and Teatro San Carlo in Naples.

Luckily, there was class for female soloists that morning. I was hustled into a creaky elevator and led through endless flies and corridors to the spacious, sunny classroom at the top of the building. There was much curious buzzing and tittering amongst the dancers standing at the *barre* while I was introduced to Attilia Radice the Opera's charming *prima ballerina*, and Wally del Vento a promising young soloist who acted as interpreter; the Maestro spoke only Italian.

TURN BACK THE CLOCK

Suddenly, like a volcano erupting, the Maestro rapped viciously on the wooden floor with two tall canes of highly polished mahogany and silver heads. It was the signal for class to begin. The pianist began tapping out the time-weary notes of Cecchetti music for *grand plie*. The maestro kept time with his two lordly sticks while barking out corrections. It was apparently an authentic replica of a class by Cecchetti and I felt the hands of the clock move back fifty years.

The dancers moved through the series of Cecchette exercises almost too familiar to them and myself; I had studied with former pupils of Cecchetti in New York, Cia Fuonaroli and Vincenzo Celli.

I was struck by the precise technique of slim-waisted Yvana Gattei, a promising soloist of eighteen whose only training consisted of four years with Corbo. I became absorbed, too, in the lovely lyricism of Wally del Vento, another young soloist. Radice seemed not to take class seriously and moved through the lesson, so it seemed, with her tongue in cheek.

There was a single boy in class. Giovanni Perugini, fifteen-year-old brother of Giulio Perugini of La Scala. Corbo considers him his prize pupil and shows him off with the pride of a farmer displaying a blue-ribbon heifer.

Class over, I complimented Corbo on his sincerity and scrupulousness as a teacher. He was pleased and offered to arrange for my seat at the ballet on Sunday afternoon.

The programme that day consisted of three ballets by Aurel Miloss, resident choreographer at the Opera. Mr. Miloss, who before the advent of Hitler had worked in Germany, has created some sixty ballets in the past ten years for the Opera in Rome and La Scala. My only previous contact with the work of Miloss were the exciting photographs (DANCE AND DANCERS, Jan., 1951) of *Ballata Senza Musica* created for the Festival in Venice last year. They suggested originality and daring. Thus the version of *Daphnis and Chloe* I saw came as a disappointment. This all too literal translation of the tender love story of Daphne and Chloe, their trials and tribulations which are finally straightened out by the beneficences of the pagan god, Pan, is set to the sometimes lovely, often tedious but certainly overlong score of Ravel. The choreographer apparently intending to re-create an atmosphere of antiquity composed his dances in two dimensional style (movements in profile). This style of choreography, sometimes interesting in short essays (*Aprés-midi d'un Faune*) is outmoded today and suffers critically when sprinkled with classical *pas*. In fact, in the second scene of *Daphnis and Chloe*, in the pirates den, the former style is completely abandoned in favour of a frenzied romp resembling the hysteria of the Tartars in *Prince Igor*.

Attilia Radice was the love-smitten Chloe and Walter Zappolini, who danced an endless *pas seul* as an invocation to Pan in the first scene, was an attractively lyrical Daphnis.

The second offering by Miloss was *Pulcinella*, a ballet in one act with music by Stravinsky after G. B. Pergolesi and décor and costumes by Renato Guttuso. It is curious that both the Opera in Rome and La Scala are simultaneously presenting different versions of this ballet. It is no doubt a subject popular with the Italian public and more likely chosen by the Opera management than the choreographer of *Ballata Senza Musica* (Dance without Music) and *Soglia di Tempo* (Doorstep of Time). The libretto is the same as the one mentioned previously, by Boris Romanoff. Romanoff was however, more fortunate in his décor by Ratto and his interpreter of the title role, Babilée. Admittedly Commedia del' Arte is pantomime, but committed to ballet should absorb the classical vocabulary of ballet if it is to be identified as such. In this version one often misses the clear-cut patterns of ballet *enchainements*; the sustaining virtues of adagio; and one suffers from an overdose of pantomime.

The title role was danced on this occasion by Filippo Morucci and that of Pimpinella by Rossana Pacciarelli, who because of a recent illness omitted her solo variation; on stage she frequently resembles Riabouchinska.

Guilio Perugini, premier danseur *at La Scala, Milan* (*Photo: Piccagliani*)

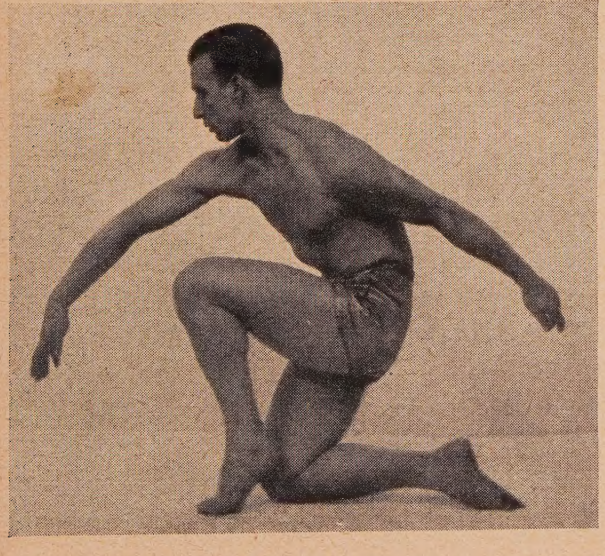
The final ballet was *Soglia del Tempo* (Doorstep of Time) to Bartok's Concerto for Orchestra.

Soglia di Tempo is an abstract ballet in plastique in five scenes, with overtones of classical technique. In addition, the choreographer tries to convey the eternal struggle of man against the elements of life over which he has no control. Man and the elements are symbolised by various coloured, body-length tights. It remains with the observer to decipher which is which. There is also a sprinkling of ankle-length tutus worn by female soloists which correspond to the lyricism in the score.

Had Miloss confined himself to interpretation of the Bartok score and left symbolism alone he might have succeeded in producing a work of interest in pure dance form. The attempt to combine plastique, symbolism and classical steps has only resulted in a certain amount of confusion.

The use of a cyclorama and interesting lighting throughout the ballet created the impression of remoteness. The dancers looked like strange beings on a barren planet. The effect was exhilarating.

The leading roles were danced by Guido Lauri, Wally del Vento and Mario Pistoni. Pistoni, dressed in white, displayed attractive line and clean technique.



Maestro Corbo, Maître de Ballet *at the Opera in Rome. He was previously* premier danseur *at La Scala, Milan, and also at the San Carlo Opera House in Naples.*

The photograph on the left shows him in Fantasia Classica *at La Scala in* 1933. *He was one of the last pupils of the famous teacher, Enrico Cecchetti and today he is the only person in Italy who teaches the Cecchetti method as the great maestro intended, which is surprising considering that he taught in his native country for so many years* (*Photo: Bergamo*)

NAPLES REBORN

BALLET at the lovely San Carlo Opera lapsed during the war and is just beginning again. A new school under the direction of Bianca Gallizia, former ballerina at La Scala, has just gotten under way.

Mme. Gallizia, strongly influenced by the Diaghilef company when they performed in Milan, teaches a modified system of Cecchetti technique. Her insistence on precise positions, *epaulement* and soft *port de bras* are details she has acquired from the Russians. In her management of the San Carlo ballet school one senses discipline and a seriousness of purpose that matches her optimism in the rebirth of Italian ballet.

At the feet of the Angels

by PETER WILLIAMS

Being the story of how a young man with a comfortable background, dug a ditch and by way of a marble-topped pedestal, tapped his way across the world to the classics.

PAUL DRAPER
(*Photos: Barrett Gallagher*)

THE feet of the angels seem way up above the heads of most people but they are what Paul Draper has in mind when ever he appears on the stage. He got these lofty aspirations many years ago when he heard his father's singing teacher remark about another singer—"he vomited his songs into the orchestra pit when he should have been flinging them at the feet of the angels." But many years were to elapse between the time that Paul first heard this maxim and the time that he was able to put it into practice. In fact the road upwards was harder for him in many ways because he had the sort of background that never made it entirely necessary to work. He had this urge to express himself and success came to him casually, not without a great deal of effort and hardship, but just—casually.

DEEP IN A DITCH

His parents were in Florence when he was born as his father was studying singing. Just after the first World War they came over to England and took a house in Edith Grove, Chelsea. In the large music room at the back of this house, his mother would entertain all the greatest musicians of the day; people such as Casals and Thibaut. These classical jam sessions, as Paul now calls them, had a greater influence on his life than he realised at the time. In the last war the house was bombed but the music room stands to this day.

When the Drapers returned to the States Paul was sent to learn Civil Engineering at the Brooklyn Polytechnic. He used to dream-up building beautiful bridges and massive structures. But one hot day when it was hard to think of anything, it suddenly struck him that if two triangles had two equal angles then surely the other angles were bound to be equal as well. It was all too absurd, what was the use of wasting so much time proving the obvious; surely it was far more sensible to be digging ditches. So he packed his grip, went out into the fresher air, dug ditches, and felt much better for it. Out of the ditches, which were obviously doing something for him though heaven knows what, his family rescued him and he was sent to college where he managed to obtain all the necessary credits.

But the urge to express himself, which may have been the cause or effect of the ditch digging, was biting into him. He tried the most astonishing variety of things—wrote blank verse, became assistant music critic on a local paper, taught ballroom dancing and jerked sodas in a drug store.

The more varied his attempts at self expression, the more it began to dawn on him that to get anywhere in this world you have to do at least one thing properly. He decided to take 50 cent tap-dancing lessons at one of the many schools that were then opening on Broadway.

SENSATION? NO

It was 1931 and the Jazz era was at its height. He liked this kind of music, he liked Duke Ellington and such numbers as *The Mooch* and *Black and Tan Fantasy*. To this kind of music he perfected a time-step, working like crazy until he had completely mastered it but it did not amount to much as he lacked style. However he felt the earth was his, so armed with a bundle of gramophone records, a time-step, and an imposing bunch of introductions from his mother, he set sail for England feeling like Columbus re-discovering the Old World.

These letters from his mother took him to people like Noel Coward, Charles Cochran, Sam Courtauld, Sybil Colefax, and Osbert Sitwell. They were pleased to see him and very sweet and only too glad to help in any way, but what could he do? He then had to admit that he really could not do anything. It was all very difficult but after a time he got a spot in a road show called *Sensations of* 1932 which was touring England at the time. Neither Paul nor the show caused much of a sensation, so after tasting the beauties of the English provinces—Leeds, Halifax, and so on—he again packed his grip and hied him to France where he did night-club work. Working his way south he finally got stranded in Juan Les Pins, of all places. Again his family came to the rescue and again he crossed the Atlantic—but no Columbus he.

The time had really come for Paul Draper, hobo and hoofer, to get to grips with Paul Draper, six foot of fair-haired man. He worked hard, he worked-out new rhythms, he got various jobs in the States and finally he found success on a marble-topped pedestal 2 foot in diameter. In a swank cabaret he did a five-minute flash act, dancing to *Bye Bye Blues* and *Just one of those things* in this extraordinarily precarious position.

MARBLE AND METAL

But he still was not happy, perhaps he did not feel like spending the rest of his life as an animated statue. By a slow process he was getting round to classical music, perhaps an angel sang or perhaps he remembered those happy days in Edith Grove. All of a sudden it struck him bang between both blue eyes—why not tap dance to the classics?

Yes, why not, but also why not leave the poor things alone. Undaunted, Paul went to school again, he went to the American School of Ballet run by George Balanchine. He worked harder than ever before and although he knew he could never become a ballet dancer he got the whole technique. This is what gives his work so much elegance and style for he uses his whole body in a way that no tap-dancer has ever done before him. He realised that ballet training could give him precision of execution. His turns, jumps, and arm movements would take on a new quality. The fact that he had two bits of metal on his shoes meant that everything had to be perfectly timed and on the beat—you cannot muff your *tempi* with classical music.

A completely new field was opening up for him and to a Handel minuet (the one used in the *Gods go a-begging*) he tried the new experiment. The great success of this lead to his using Bach, the *Blue Danube*, and almost every kind of music. Certain kinds of music just demand to be danced-to and he felt that tap could possibly impart something that ballet has not always been able to achieve. But this must be done in perfect taste and it says a lot for his work that the musical purists have never been offended, in fact a musicality of its own has been added.

After that, his success was assured and he danced all over the world with symphony orchestras, in music halls, the best night clubs, movies, and to the accompaniment of Larry Adler's harmonica. Today he is back in England where his daughters are at school near Edith Grove in Chelsea where he started many years ago. He is not so well-known in this country but he may stay around for sometime and no doubt he will continue to fling his dances at the feet of the angels.

Back to Bali

by Liong Sie

In the Riverside Theatre at Festival Gardens it will be possible to see the dances of the oriental island that is famed for its dances and dance dramas. Liong Sie, who together with his brother Edo and sister Tamara will give the performances, explains the history and background of Indonesian dancing.

Right. Edo Sie as Rangda, the Queen and mother of witches, fights with Prince Pandun, danced by Liong Sie, in the famous dance drama Tjalonarang.
Below. The brothers dance the Baris Kembar *which concerns the story of two rival princes who were twin brothers. Tamara Sie is seated on the right playing on the Gender, an instrument which accompanies most Balinese dancing.*
(*Photos: A.P.B. Amsterdam*)

DURING the 16th century the Brahman religion disintegrated under the tremendous pressure of the overwhelming Islamic invasion in Indonesia, and was only able to maintain itself miraculously in the island of Bali. Here, where most of the Javanese Brahman aristocracy had fled, the religion acquired a completely individual character, becoming interwoven with the many intricate legends of Balinese heroes and evil spirits, magnificently related in the Balinese dance and drama.

It became so much a part of the inner being of the Balinese, that all their artistic achievements in any branch of art—and even daily life—seems to be inspired by it. The spirits from the mountains and the seas, good and evil, as well as the legendary kings and heroes, are living forces whom the Balinese fear, love and respect, and with whom they live on as familiar terms as did the ancient Greeks and Romans with their gods.

If for example a dancer is to impersonate Rangda, almighty Queen and mother of witches, the spirit of this terrible force of all evil had to pass into his body during a trance, in which he is placed before the dance. Should he not be receptive to the spirit of Rangda, or should she for some reason fail to enter his body, the performance cannot take place and has to be postponed.

It is undoubtedly this unquenchable boundless faith, to which the Balinese dance and drama—being the interpretation—owes its purity and nearness to the sublime. One other most important factor to which may be ascribed this highly developed and concentrated life of art, is that the Balinese scarcely ever trouble about time; thus enabling them to put all their efforts into their work.

JAVANESE AND BALINESE STYLES

It is generally supposed that Javanese and Balinese dancing are one and the same, and in fact the two arts, sharing the same religious and to a large extent historical background, are closely related to one another.

Although much is said to the contrary by lovers and admirers of Javanese dancing—and I am an ardent admirer of the art—we must acknowledge that after the 16th century this art on Java ceased to belong to the people; the newly adopted religion being strongly prejudiced against the dance. Thus, today, Javanese dancing in its noblest form survives in the Sultanates of Djogja and Solo where it has been carefully and brilliantly preserved by the nobility.

In comparison with the Balinese I see the Javanese dance as a flower of unparalleled beauty which froze overnight before it could wither and die. It is perhaps owing to the fear of forgetting this art that the Javanese have become so ultra-conservative about their traditional dance drama. While foreign influences are continually and eagerly adopted in Bali the Javanese will most certainly reject any influence of the outside world.

Apart from this there is also a great difference in the expression of the two styles. In Javanese dancing it is considered unbecoming and primitive to betray any emotion on the face. Highly civilised creatures such as nobles and kings are usually portrayed with completely still and motionless faces even when in the height of battle. The Balinese who consider facial expression essential in the dance drama are therefore looked upon as a rather savage and vulgar race while the Balinese find their neighbours exceedingly dull.

An amusing incident which serves as an example occurred during a series of performances of Indonesian dancing given in Java, where we, with our teacher, I. Gesti Wajan G'de Sekan, represented Bali. When our Javanese friends made their appearance on the stage, Sekan exclaimed in shocked surprise: "All they do is strike a new pose every other half hour and gaze!"

We found however that our items were received with some hilarity by the Javanese because of the show of emotions.

It would be fair to add, that, although he could never quite agree with the views on facial expression, our teacher soon became an enthusiast of Javanese dancing and tried to persuade almost all his pupils to learn something of the art.

THE TREE

It seems at first very difficult to discern a clear-cut foundation on which the various complex techniques of Balinese dancing are built. These styles require a great deal of special attention, and are therefore taught at the very beginning of training, which makes it even more difficult to distinguish a main line running through the entire structure. Indeed, the technique of Balinese dancing has been compared to English grammar—elusive and deluding! But there is a method which forms the foundation of the entire Balinese dancing technique.

Our teachers alluded to this as "The Tree". One begins with the learning of the elementary movements and attitudes of the body without using either the limbs or the head. This we may call the "Tree trunk". The second phase deals with the movements of the arms, legs and head, introduced separately and later co-ordinated with movements of the torso. These are the "branches". The method concludes with the fine movements of the hands, fingers, eyes, feet and even toes. We could refer to these finishing touches as the foliage and blossoms of the "Tree".

CONTRASTING CHARACTERS

There is a notable difference in the bearing of the highly developed, refined and civilised human beings and spirits, and the less consciously living, more primitive creatures. The

(*continued on page eleven*)

Curtain Up!

THE good old days are back and various magazines are offering their regular readers all kinds of delights provided you become a regular subscriber; you never know what may be arriving by the next post—perhaps a tin of ham, maybe a stick of toffee or possibly a bundle of old magazines. It is all very exciting.

I feel that we have been rather mean and that I have not given enough thought to my readers for I don't even give them the coloured covers that some people seem to crave. However, with the jolly good times that are ahead we are hoping to make ample amends by giving each reader who collects over a thousand other readers such breath-taking and world-shaking gifts as twenty seats for Covent Garden at the price of sixpence each, bundles of rare books from the British Museum, and packages of the Editor's old bow ties (each one bearing the autograph of the famous dancer who gave it to him).

ANOTHER sign of return to the lively days of ballet is the amazing division of opinion about Ashton's *Daphnis and Chloe* Lifelong friendships have been broken asunder, rival magazine editors on finding themselves in accord have fallen on each other's necks; a number of ballet-cliques find their shape altering considerably as members drift from one to another like frog's spawn. A line could be drawn across the Crush Bar at Covent Garden after each performance with those "for" at the north end, and those "against" at the south end. However one may feel, everyone must agree that it is the healthiest sign that an art that was promising to become sterile has again been jerked into life. Perhaps we shall soon be returning to those lively first nights which used to resemble the culmination of an Eton and Harrow match with grevious blows being exchanged all round. It would certainly show a spirit that has been lacking for some time as well as giving thousands of pounds worth of publicity.

IT shows how careful designers have to be when they design objects with which they are not entirely conversant. The other day Anton Dolin received a letter from Mr. Harrison of Callington, Cornwall, in which he said how much he had enjoyed the performance of *Giselle* during Festival Ballet's visit to Bristol. He went on to say, "I wish to offer a mild criticism on the only thing in your repertoire on which I may be qualified to speak with authority. The Hive (or Skep) in act one is shown with an opening large enough for two fists to be pushed in. No beekeeper could ever countenance such a thing and I found it irritated me very much. The entrance is usually no more than two or three inches long and half an inch high. I supposed that nobody would notice this but I heard two people behind me criticising this very point. I have asked an old Cornishman who has been making hives for years to make one for you in the hope that it may be used." Needless to say, Dolin gratefully accepted the gift and at the same time ordered another one for the London season.

THOSE ubiquitous autograph hunters who so frequently get a raw deal because the objects of their devotion dodge out of theatres by side-doors, got a lucky break after the first night of *Daphnis and Chloe* at Covent Garden. I hear that after they had almost given up hope, who should appear but Robert Helpmann. For over twenty minutes he remained signing programmes and chatting. After this, the fans had an even greater treat in store because his car would not start so they were allowed to push it down the road until it chugged off into the night.

APART from being one of the most popular entertainments, ballet seems to have great sales value today. Many are the commodities that are adorned by ballerinas. Pamela May as Aurora in *Sleeping Beauty* urges us to join in National Savings, another firm manufacturing lamp bulbs has put over its message by showing a ballerina more or less burning-up. Biscuits also appear to be connected with a *pas de deux*. It is a sign of the times that ballet is used by a firm of "distinctive" tea. The advertisement shows a ballerina in the most peculiar position "from *Casse Noisette*". The tutu she is wearing would look more at home on the ice rink than the ballet stage. If ballet has got to be used in this way, do let us get the preliminary details right.

THE Festival Ballet season at Monte Carlo seems to have been a regular Spring frolic. I hear that some of the girls entered for the Battle of Flowers and their car won first prize. Then Markova and Dolin danced at a Gala sponsored by a scent manufacturer—she was the rose and he was the stalk with a costume that looked remarkably like the *Spectre de la Rose* costume only in green.

Various members of the company lost money at the Casino and few came back with more than they went out with.

Lichine, Trunoff, Osins, and Assistant Stage Manager Jimmy Smith, went out in a boat to catch fish and caught nothing until they had almost returned to the harbour. So excited were they at seeing some of the rest of the company sunbathing on the rocks that they waved the rather puny results of their labours in the air. In the general excitement they failed to notice that Jimmy Smith had fallen in the water so they had to go back some way to land the biggest fish they landed that day.

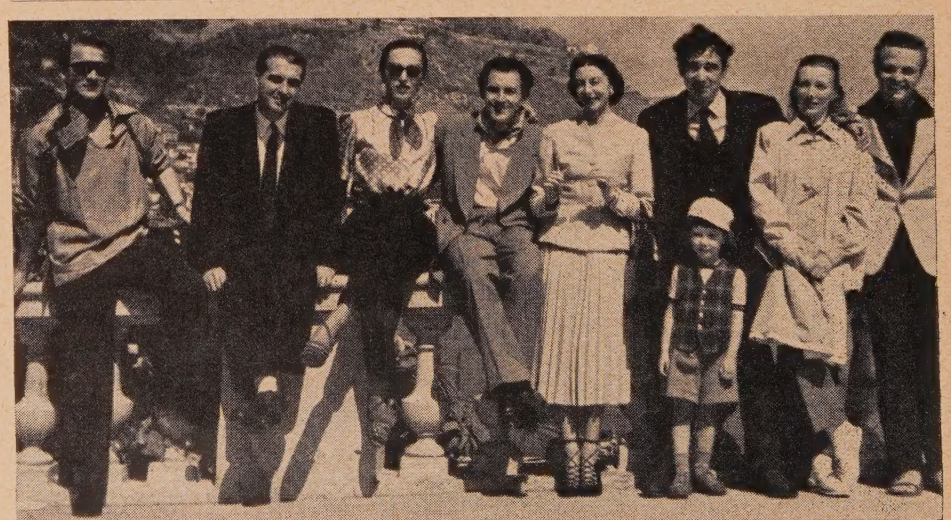
JOAN TUCKER ("Dancers You Should Know, May, 1950) and her partner, Jack Spurgeon, in an effort to escape Britain's rheumatic climate, are successfully dancing the classics in India's night clubs.

More unexpected was Joan's personal triumph with the Moslem women. Sunbathing on a hot and lovely beach, one day, her face covered by a large hat she fell asleep. Fifteen minutes later she was awakened by a buzzing noise to find that she was surrounded by an audience of about thirty Moslem women and children, gaping at her scantily clad figure. Fearful of starting a riot she made a hasty retreat to the bath house.

Dance and Dancers says Happy Birthday to :—

Molly Lake	Continental Ballet	June 3
Nina Vyroubova	Paris Opera	June 4
Ninette de Valois, D.B.E.	Sadler's Wells Ballet	June 6
George Zoritch	De Cuevas Grand Ballet	June 6
Norman Dixon	Rambert Ballet	June 9
David Gill	Sadler's Wells Theatre Ballet	June 9
Nancy Fielden Clement	De Cuevas Grand Ballet	June 10
Michael Hogan	Sadler's Wells Theatre	June 19
Sonia Arova	Champs Elysées Ballet	June 20
Terry Miele	De Cuevas Grand Ballet	June 20
Geoffrey Bowes	Continental Ballet	June 23
Michel Reznikoff	De Cuevas Grand Ballet	June 30
Leslie Carron	M.G.M. Hollywood	July 1
Mary Forbes	Continental Ballet	July 6

Readers with birthday cards for dancers can address them c/o DANCE and DANCERS, Mersey House, 132-4, Fleet Street, London, E.C.4. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post cards early.



(*Right*) *Festival Ballet on the terrace of the Monte Carlo Casino. From left to right: Miskovitch, Guillot de Roche* (*critic*), *Lidova, Dolin, Markova, Lichine, Tania Lichine, Riabouchinska, Gilpin* (*Photo: Lido*)

Rosella Hightower whose recipe appears in next column. She has been the principal ballerina with the De Cuevas company since it first started. The company recently gave a season in Paris and it is hoped that they will come to England later in the year. Hightower is also a choreographer having created Henry VIII *for Markova and Dolin in America,* Pleasuredrome *for the late Metropolitan Ballet in England, and* Salome *for her own company in Paris last year.*
(*Photo: Maillard Kesslere*)

ON Wednesday, May 9, Ashton's *Les Patineurs* included an unanticipated stage effect that altered the shape of the ballet considerably. In fact it brought down the curtain prematurely.

The ensemble, while making its exit at a moment towards the latter part of the ballet, accidentally brushed against the frail trellis which is part of the decor, it tottered and eventually crashed to the stage at the feet of soloists Rosemary Lindsay and Lorna Mossford. The girls bravely continued dancing in a cloud of dust, smoke and fizzing lights until the curtain was lowered. Fortunately, no one was hurt.

FAMOUS DANCER'S RECIPE : 7

ROSELLA HIGHTOWER is probably the most overworked ballerina alive. Besides dancing many of the leading roles in the de Cuevas repertoire, her celebrated *Black Swan* and *Caisse Noisette pas de deux,* she finds time to choreograph ballets, pose for painters and be interviewed by an endless stream of journalists. She admitted though, that this was the first time anybody had asked her for a recipe. It was odd, she reflected, for she enjoyed cooking but rarely talked about it.

"Let me see," she said. Her eyes assumed a look of concentration while she focused them on the clear blue Parisian sky; as if expecting to find there the words of some magic formula. She could have easily been contemplating the design of some new choreography or a difficult variation, for all the seriousness of her expression.

"I've got it!" she cried. Her discovery must have pleased her for a smile spread to all the hidden corners of her face. In a methodical way she explained that it must be something typically English and not too complicated. The English were having food problems now and that must be taken into consideration.

"Have you got your pencil ready?" she queried. "Yes," I replied eagerly. "Well, it's a recipe for *savouries,*" she explained, as I poised my pencil over notebook.

Savouries a la Hightower

Ingredients : 1 *avocado,* 1 *lemon, Rocquefort cheese,* 1 *onion, mayonnaise, oil, salt, pepper, biscuits or squares of toast.*

Method : *Scoop out the avocado and mash into puree. Then add the juice of the lemon, Rocquefort cheese, oil, salt and pepper. Chop the onion finely and mix with the puree. Spread on biscuits or squares of toast and serve.*

DANCE IN BALI

(*continued from page nine*)

noble, enlightened man stands erect, fully aware of "the divine spark" that glows within him, yet knowing in all humility that his existence is earth-bound, which is indicated by the bent position of the knees. He has acquired complete control, and an intelligent consciousness in his entire physique.

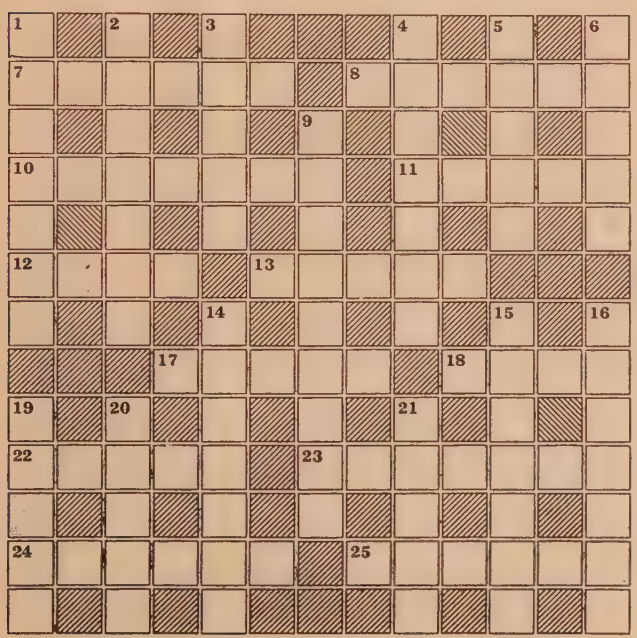
The primitive creature is on the contrary portrayed with the body bent forward, arms clumsily outstretched, thus giving the impression that he has only just raised himself, so to speak, on his hind legs. The hands and fingers are still curved like the paws and claws of an animal; and the owner has obviously not realised the potentialities contained in the human hand. His movements are inarticulate, while the body expresses a dark unconsciousness.

Another essential part of the training is the massaging of all the muscles, which is done elaborately before the lesson, and serves to relax the entire nerve system for the strenuous training involved.

The dancers in Bali are supported by the "Gamelan" — a Balinese orchestra — which follows the dancer completely in his change of mood, expression and rhythm, with the result that the pupil has to learn how to handle most of the instruments. An adequate knowledge of this is essential to the dancer, as is the understanding of Balinese history and religion

It is widely believed that every movement in Balinese dancing is in gesture-language and that it is only possible to enjoy the performance provided one understands this language. Bali, having been strongly influenced by Hindu culture has indeed made a widespread use of the Indian mudras, though at the present time only the priests make frequent use of them during temple ceremonies. They have gradually been replaced by oral explanations, by the actors themselves as they proceed with the dance. This is one of the reasons why dance and drama on Bali are inseparable arts.

Considering that these explanations are often given in "Kawi"—old Javanese—which is to Bali what Greek or Latin is here, we may presume that English audiences are better off than they may think when watching a performance of Balinese dancing!



The above crossword is for amusement only and the answers will be found on page 25 of this issue.

CROSSWORD 4

BEGINNER'S CROSSWORD

CLUES ACROSS.

7. Precedes Haskell (6).
8. You'll find Pete at Sadler's Wells Theatre (6).
10. Markova's usual reception (7).
11. Part of the village where dancers are often seen (5).
12. Familiar address for Ashton (4).
13. Type of stage which juts forward (5).
17. A star choreographer (5)
18. Helps Lieutenant Belaye to get about (4).
22. The nut is from N. Africa
23. A go over (Anag.).
24. Acquire singly (3, 3).
25. Last dancer in line (3, 3).

CLUES DOWN.

1. Are all the dancers thrown away (4, 3).
2. The stars of *Union Pacific?* (7).
3. Censure (5).
4. Monster from *L'epreuve d'amour* with nothing in it (7).
5. What the Street dancer does with her eyes (5).
6. A *Portale* from Sweden (5).
9. What the girls become in *Pineapple Poll* (9).
14. Alexis of the Wells (7).
15. —— The *Evening Standard* is also a famous photographer (5, 2).
16. Ballet is entertainment for people of —— —— (3, 4).
19. If the gates are changed you can dance on them (5).
20. Singles (5).
21. The circle is usually only half this (5).

VETERAN'S CROSSWORD

CLUES ACROSS.

7. What the jockey saw The Rake as? (1, 5).
8. Rising young *danseur noble* (6).
10. Did his new ballet impress? (7).
11. Another kind of Tricorne (ask the Bishop) (5).
12. Ritual dance from *Amor Brujo* (4).
13. How *Illuminations* should be shown (3, 2).
17. A good one means success for a ballet (5).
18. Try a hot cross bun (4).
22. No lid for a great dancer (5).
23. Welcome to Milan (7).
24. Final movement of the *Dying Swan* (6).
25. With 20 down what you see Shearer and Audran as in *Tales of Hoffman* (6, 5

CLUES DOWN.

1. Sounds like no reductions for what the men do in Sea Change (4, 3)
2. T creeps into a spirit of the ballet (7).
3. 22 across rode a blue one to fame (5).
4. No longer on the Merry-go-round, she's off to the Festival (7).
5. What the witch feels towards Aurora (5).
6. A part in danger may this a dancer (5).
9. O! Bias over this ballerina won't do (9).
14. Whose Pineapple Poll really is (7).
15. They fill the market in *Petrouchka* (7).
16. Occupational hazards with dancers (7).
19. What Poll should do to 14's reputation (3, 2).
20. See 25 across.
21. Papillon for instance (5).

Music . . . . . by EVAN SENIOR

CONDUCTING GISELLE

The issue of a new set of recordings of *Giselle* music, as well as being one of the most interesting releases of ballet music for some time, raises some musical points which ought not to be neglected in our present stage of ballet development.

ADAM'S score for *Giselle* is heard nowadays in many and varied forms. We do not, of course, hear all of it; a complete version would be far too long for the requirements of today, but we are all more or less familiar with the general plan in modern performances.

Likes and dislikes apart, the *Giselle* score can hardly be called great as music: it is delightful, charming, anything else in a similar vein; but if absolute aptness for its purpose is a measure of its greatness as a ballet score, there is nothing to approach it.

It is like a jig-saw puzzle: every piece fits perfectly into place, it grows and flowers logically and artistically, and in the development of the ballet the music is as important as the action.

There are many ballets in which the music is important as an adjunct, but there are very few like *Giselle*, in which the music has as much to say as the dancing—in some places, even more.

Because of this, *Giselle* imposes a severe test, not only on its dancers, but also on its conductors. Its leading role is recognised as great enough to require a great ballerina to interpret it; unfortunately, what happens so often is that when the dancer is not great enough to fulfil the demands of the role, the role is trimmed down to the limitations of the dancer available.

Much the same thing happens on the musical side. What a dancer wants for her own purposes is far too often more important than what the choreography and the music demand.

When these new records came out recently, I had the opportunity of comparing them with an older set. The new issue takes the two acts separately—Act 1 is on H.M.V. C.7834-5 (two 12-in. records at 6*s.* 10*d.* each), and Act 2 on H.M.V. C. 7841-2 (same details and prices). Both are played by the Royal Opera House Orchestra under Robert Irving.

The older set, issued some time ago, is on Columbia DX.1270-1 (two 12-in. records at 6*s.* 10*d.* each), again played by the Royal Opera House Orchestra, but conducted by Constant Lambert.

The new set, of course, brings much more of the music—more, in one instance, than is used in the Covent Garden performance, for as in the case of the early set, the overture, usually dispensed with in performance, is played; and there are still some cuts, relatively unimportant.

There are, of course, larger cuts still in the older set—space alone would insist on that—and the new issue, on eight sides, gives us what is perhaps the most complete recorded set of *Giselle* issued in this country.

The important difference, however, lies in the approach. Lambert has obviously heard this music as something with existence in its own right, music with something to convey. And he succeeded in conveying it in such a way that, with no knowledge of the choreography in detail, the listener could grasp every iota of the poignancy and drama of the story. Even an inadequate dancer, working under this baton, could not help but respond.

The new set, more complete, more satisfying because of quantity, misses much of this. At many points—and some of these the most important—the performance sounds more like a routine accompaniment than an integral part of an artistic whole.

The conductor of a ballet such as *Giselle* must be as much "inside" the ballet as the dancers. He must feel the music, soak himself in it, and convey it. If he does not, it becomes just so many tunes. He must be a romantic, for this music is of the essence of romanticism. The Mad Scene of *Giselle* does not come within the detached sphere of the Commissioners in Lunacy; and if the conductor does not believe in fairies—at least while he is conducting the second act—neither will the audience be able to believe in the Wilis, or, for that matter, the Wilis in themselves.

Lambert is obviously a romantic, and a romantic in the great tradition. Every note of his severely cut version proclaims this aloud. He feels and understands *Giselle*, and his players obviously feel it with him, and play it that way. Not so today. On the evidence of these new records, good as they are in technical performance, we can hear what is missing in these latter-day performances of *Giselle*.

Yet you would have these records. If you can supply your own imagination and magic, they will give you more of the ballet music than you have been able to obtain before. And if you have Lambert's set as well, they will teach you a lesson.

SYLVIA AGAIN

Sylvia **Ballet Music** (*Prelude, Les Chasseresses* ; *Intermezzo* **and** *Valse Lente*, **violin solo ;** *Pas des Ethiopiens* **and** *Chant Bachique* ; *Pizzicati* **and** *Cortege de Bacchus*) **Leo Delibes. Roger Desormière conducting Orchestre de la Société des Concerts du Conservatoire de Paris (Decca, AX.411-3, 3 12-in., 9*s.* 8½*d.* each).**

THE possible production of *Sylvia* at Covent Garden is one of those things that crop up at the beginning of every season and somehow always manage to be shelved. As one of these days it may burst on us overnight, the issue of this new set of records is interesting, particularly as it brings more of the music than has been available on previous sets.

Sylvia contains some of Delibes' happiest invention in ballet music, music that is danceable in every sense of the word. It is so typical of the composer's style that snatches of *Coppelia*, bits of other Delibes melodies and mannerisms, creep in here and there and give the music a familiarity.

Let me say for a start that this is a perfect piece of recording, beautifully balanced, clean as a whistle, and conducted by Desormière as only a Frenchman can conduct Delibes. The playing is superb, too, particularly by the wood-wind and brass sections, and French wind-players can always give British a good start and then leave us standing. The brass fanfares in the final *Cortege* lift you out of your seat.

The Prelude, the Huntresses, the Waltz and the Intermezzo are too well-known to need comment ; suffice it to say that they are handled powerfully and with understanding and poise. The *Pizzicati* variations (generally called, in the singular, the *pizzicato*) are also well-known, but this section is usually banged out as a *tour-de-force* ; in this performance Desormière handles it delicately and with fine pointing, using a flick of the finger where others use a shove.

Not previously recorded, the violin variation, the solo played ravishingly by Pierre Nerini, is outstanding, an *adagio* so ideal for ballet that one's mind begins immediately to think in choreographic terms. The *Pas des Ethiopiens*, too, is welcome, harking back to Delibes' orientalisms in other works and played with sparkle.

Incidentally, this has been recorded also in the long-playing series on one double-sided disc. In this form it will cost you 26*s.* 6*d.*, as against 29*s.* 1½*d.* for the three ordinary discs.

RECORDS RECEIVED

Tales of Hoffman. Records taken from the soundtrack of the Michael Powell-Emeric Pressburger film, with Robert Rounseville, Anna Ayars, Margherita Grandi. On Decca A.R. 15870-15899 (30 sides).

Ballet Imperial. (Tchaikovsky's Pianoforte Concerto No. 2 in G. Major, opus 44) with Moiseiwitsch and the Liverpool Philharmonic Orchestra conducted by George Weldon. H.M.V. C.3410-3413.

Backward Glances. 2

The photograph shows two former stars of the Paris Opera—Carlotta Zambelli and Albert Aveline—taken probably in 1918.

She first danced at the famous theatre in 1897 *and was the greatest Sylvia in Delibes' ballet. Today she takes the perfection class at the Opera and is also a Chevalier de la Legion d'Honneur. Her partner, Aveline, is now* maitre de ballet *and has been responsible for creating a number of ballets including* La Grisi, Les Santons *and a recent work,* La Grand e Jatte *which was featured in our January issue. He created the role of the Faun in* Cydalise et le Chevre-Pied *in* 1923, *and danced the role of Albrecht in* Giselle *with the great Olga Spessivtzeva in* 1924 (*Photo from the collection of John Hall*)

New Ballets DAPHNIS AND CHLOE

First given by the Sadler's Wells Ballet at The Royal Opera House, Covent Garden, on Thursday, April 5. Choreography by Frederick Ashton; music by Maurice Ravel; decor and costumes by John Craxton.

CAST

Chloe, a shepherdess	Margot Fonteyn
Daphnis, a goat-herd	Michael Somes
Lykanion, a young married girl from the town	Violetta Elvin
Dorkon, a herdsman	John Field
Bryaxis, a Pirate Chief	Alexander Grant
Pan	Alfred Rodriques
Nymphs of Pan	Rosemary Lindsay, Gillian Lynne, Julia Farron
Shepherdesses	Christine du Boulay, Mary Drage, Lorna Mossford, April Olrich, Rosemary Valaire, Wendy Wynn
Shepherds	Bryan Ashbridge, Phillip Chatfield, Leslie Edwards, Desmond Doyle, Kenneth Macmillan, Kenneth Melville
Pirates	William Barrett, Donald Barclay, Peter Clegg, Henry Legerton, Ray Powell, Douglas Steuart, Paul Reymond, Franklyn White
Pirate Women	Anne Heaton, Fiorella Keane, Sheila Nelson, Jane Shore, Valerie Taylor, Pauline Wadsworth, Angela Walton, Dorothea Zaymes
Dryads	Margaret Watson, Shirley Bateman, Deidre Dixon, Diane Forhan
Fauns	Donald Kilgour, Keith McMillan, John Sale, David Sheilds

Scene I—**Before the Cave of the Nymphs, late afternoon**

The shepherds and shepherdesses arrive to present their offerings to the Nymphs of Pan. Daphnis and Chloe vow their love before the cave. Their love-scene is interrupted by the entrance of Dorkon (rival to Daphnis) and Lykanion. A dance contest is arranged between Daphnis and Dorkon. The prize is a kiss from Chloe which she happily awards to Daphnis, and after crowning him with a wreath is led away by her friends. Lykanion, finding Daphnis alone, and having lustful designs on him, makes advances. They are interrupted by a band of Pirates, who create panic and carry off Chloe.

Daphnis tries to follow but is prevented in a struggle by Dorkon. He swoons. In a vision, the three nymphs appear to Daphnis and invoking the aid of Pan, send him in search of Chloe.

Scene II—**The Pirates' Anchorage. Night**

The Pirates return to their women-folk, with Chloe captive, her hands tied, borne by Bryaxis, their chief. They celebrate, and Chloe is forced to dance. Her attempts to escape are constantly thwarted. Just as Bryaxis' triumph over her seems imminent, the atmosphere is suddenly charged with mystery. Chloe's hands are freed. Fauns and Dryads appear, followed by Pan. The pirates flee in terror.

Scene III—**The Sea-shore. Day-break**

Shepherds and shepherdesses in search of Daphnis find him lying exhausted by the shore. Through the intervention of Pan the lovers are re-united. A festive general dance concludes the ballet.

CHOREOGRAPHY

RICHARD BUCKLE once wrote: "A ballet is good or bad according to the impression it makes at first sight on an ordinary, inexpert observer." He may be right about his Observer, but I strongly doubt whether any worthwhile ballet can be judged at "first sight". Few people would admit that to rush round an art gallery on an electric scooter, having a few dips interspersed with an occasional wallow at the assembled masterpieces, is the best way of arriving at a fair judgement of a painting's artistic worth, yet that is judging at first sight.

Daphnis and Chloe is unreservedly a fine ballet, probably (although it is rather early days to start hanging up the bunting) a great ballet, but it is not one that, like an unruly wanton, yields up its treasure to a casual glance. This is a ballet to cherish, a ballet to pay repeated visits to, visits that each time are rewarded by the revelation of some fresh felicity. It is a long ballet, a ballet planned with an epic conception and epics lack easily-rewarding highlights—the parts are mercilessly subjugated to the whole. For this reason *Daphnis and Chloe* may perhaps be thought to be lacking in the conventional fireworks, and a few passages may at first (before one has orientated oneself to the type of ballet the choreographer is attempting) appear a little dull. But this is not the lasting impression.

Margot Fonteyn as Chloe and Michael Somes as Daphnis (*Photo: Baron*)

The ballet is a magnificent tapestry into which are woven a wonderful variety of choreographic strands. It is at times beautiful and tender, at others stirring and exciting, and the whole is given superb cohesive unity by the epic conception of its creator. It has a power, depth and range that Ashton has not possessed before. It also shows the choreographer as an innovator of movement, not banal movements that would have been far better forgotten, but movements like the *rond de jambe* in Lykanion's supported *pirouettes* which are rich coinages for the choreographic vocabulary.

It would be impolitic of me, as I would have to revile so many of my elders and betters, to attempt a defence of Ashton against all the critics who have assailed him (and considering the importance and quality of the work it really had an astonishingly bad press). But some cannot go unanswered. Ashton is accused of eclecticism, of being derivative. I agree that some movements in the ballet are faintly reminiscent of other ballets, principally other Ashton ballets. But far from being a fault I consider this a virtue. Some lines of Milton remind the readerof Spenser, some of Chaucer's

The first scene before the cave of the Nymphs of Pan, when Lykanion tries to seduce Daphnis while Dorkon takes advantage of the situation to make advances to Chloe (*Photo: Baron*)

Violetta Elvin as Lykanion, the young married girl from the town, trying to seduce Daphnis. They are interrupted by pirates who carry off Chloe. Ashton has created a pas de deux *that is full of invention.*
(Right) Chloe, having been carried off by Bryaxis, the Pirate Chief (Alexander Grant) is subjected to every kind of indignity. Her dress is torn off and the pirates all dance round her in triumph while Bryaxis leaps in the air (*Photos: Baron*)

are almost literal translations from Dante, but do we shake our heads solemnly and condemn the poet on those grounds? Of course not; when reading poetry we recognise that it is enriched by echoes from the past. Ballet can be enriched in precisely the same way, so why trouble to make pedantic lists of what we, in our superior wisdom, consider to be "quotations".

Some appear to think Ashton's treatment too modern for the Greek myth it portrays. But what is Ravel's music (the original basis for the work) if not modern? He called it "*une vaste fresque musicale, moins soucieuse d'archaisme que de fidélitè à la Grèce de mes rêves*", a vast musical fresco, less true to the archaic tradition than to the Greece of my dreams. Ashton has given us the Greece of *his* dreams.

The ballet receives a capital performance by the company. Fonteyn, perfectly cast, has a part full of appeal and sincerity. She gives a performance which is probably her finest achievement outside the full-length classics. Somes, who is improving in this from performance to performance, acts admirably (he completely conveys the Faun-like nature of Daphnis) and when he has added more polish and flow to the very difficult dancing he has to do, could easily make this his best role. The vivid, animal vitality of Elvin as the voluptous Lykanion; the brusque, arrogant dancing of Field as the Rival; the brutish abandon of Grant as the Pirate Chief; and the fine stage presence of Rodrigues as Pan, combine to give a splendid display of interpretive dancing. But the final triumph belongs not to the principals but to the *corps de ballet* and Ashton.

A sound pointer to the strength of a company is arbitrarily to select two or three members of the *corps* and concentrate on them throughout a performance. If you try this experiment the next time you see *Daphnis and Chloe* I think you will probably be rather surprised at the excellence of the dancing you will see. And if you are one of those ballet-goers who still deplore the standards of English male dancing, do please watch one of the Pirates in the Second Scene. Ray Powell would be a good choice, but more or less any of them would do.

To me *Daphnis and Chloe* seems to be the perfect visual expression of a love-story, a work touched throughout with inspired feeling. I am no oracle and could easily be wrong, but I do implore all who have seen the ballet and felt disappointed to see it again, and all those who have not yet seen it to keep an open mind when faced by those criticisms which murmur that it is "competent" or "uninspired". Everyone must judge for themselves, and remember all criticism is pretty small-beer when compared with the living work of the artist.

Clive Barnes

MUSIC

IF, as has been reported, composer Maurice Ravel disagreed with the original Fokine version of *Daphnis et Chloe*, I think he would have disagreed even more with the present revival. For in the last analysis the final word must rest with the composer: it is Ravel's *Daphnis et Chloe* which is being danced, not Longus' story or anyone else's view of it; and what Ravel says in his music, if this music is to be used, must be the deciding factor.

If ever there was a work which should be governed entirely by the existing music, it is this. Ravel's "choreographic symphony" is in essence more symphonic than choreographic, thereby imposing limitations at once. He himself said, "My aim in writing it was to compose a vast musical frescoe, and not to be so much careful about archaic details as loyal to my visionary Greece, which is fairly closely related to *the Greece imagined and depicted by French painters at the end of the eighteenth century*" (italics mine).

Any attempt to convey in terms of ballet what this music so obviously says could well have been grasped by a very short visit to the relevant section of the National Gallery.

But all this has been ignored. Ravel's liberty to write the music as he envisaged the story is no excuse for a further licence that is not even consistent within itself. The atmosphere now conveyed is neither fish, flesh nor fowl: modern trousers combine with archaic laurel crowns, corner-shop frocks contrast strangely with a classical Pan, and jubilant raiders dance a Polovtsian measure in a *Pirates of Penzance* setting.

Occasionally there are glimpses of intense but irrelevant beauty, as in Fonteyn's lovely hand-bound solo and the moving re-union in the final scene.

Even the music was—on the night I heard it—carelessly handled. The work is scored for orchestra and wordless human voices, the latter used as orchestral instruments in their own right. This is not the place for a large group of singers, roaring as if about to break into the *Hallelujah Chorus* at any minute, with a faint orchestral "accompaniment" in the background, as it frequently sounded from as far back as the centre of the stalls circle. Acoustics are not easy to control in Covent Garden, as I well know, but some better balance must be achieved if the musical side is not to be a farce. The voices must be part of the texture, not detached from it in the slightest degree. The shimmering radiance of this Arcadian musical beauty is too delicate for *bravura*.

What a pity that so much effort and imagination have been so misplaced.

Evan Senior

DECOR

WHEN Bakst designed Fokine's version of this work for the Diaghilev company in 1912, there was a general acceptance of the fact that anything Greek should consist of Isadora Duncan draperies, chitons, and sandals. A classical landscape was presented as a lush affair with cypresses liberally dotted about—no opera or musical comedy using this

The second scene with Chloe and Bryaxis surrounded by pirates and pirate women. Just as Bryaxis is about to triumph completely over her, Pan and his attendants appear and the pirates rush away in terror (*Photo: Baron*)

locality was complete without them. Although I never saw the original production of *Daphnis and Chloe*, I well remember the setting that was used for the first and last scene as it was brought out of retirement for Balanchine's *Gods go a-begging*; then it struck me that Bakst, for whom I have always the very greatest admiration, had slipped-up rather badly. Greece is a timeless country and the landscape is frequently harsh and sunbaked and bears scant resemblance to an English country-house garden in a late Edwardian summer's afternoon.

John Craxton knows the country better than most designers and his settings immediately seems both authentic and atmospheric. His first scene, with its red and brown mountains against a blue sky, would be better if the back-cloth had more light; it appears to be rather muddy. Down on the prompt-side of the stage is a small constructed pergola which makes the rest of the painted cloths and flats look even flatter—this mixture of painted and constructed scenery never combines happily in a ballet set.

His second setting with high ominous rocks forming a ravine leading to the sea, makes the pirate's lair into a dank and sunless place where evil deeds are both possible and understandable. The sunlessness was accentuated by having a strong light hitting the top of one of the rocks—a good idea which did not come off—it merely looked as though something had gone wrong with the lighting plot. A far better plan would have been to paint the rocks light at the top and gradually darken them as they reached the ground. Another note of incongruity is struck by the rather archaic prow of a ship moored at the entrance to the ravine.

The final scene is on a flat promontory overlooking the sea; on the cliff edge is a line of strange and exotic shrubs. It all has a lovely mother-of-pearl quality. Unfortunately the line of shrubs is too straight and forms a horizontal line across the backcloth. The plain grey wings tend to give a flat effect that could have been eliminated if the number-one wing had been slightly darker than the number-two and so on until the last wing tied-up with the back-cloth. The drop-curtain used between each scene is well designed and the stylisation of Pan with attendant goats gives the necessary prominence to the deity who controls the destiny of the characters that Longus created.

The costumes are not quite so happy. In order to suggest timelessness, Craxton has designed them in no particular period with the result that everything has a lack of unity. There seems nothing wrong in making the work modern, in fact it is a blessed relief, but there should have been some consistency. The pirates, instead of being eighteenth century musical comedy brigands, could have been modern sailors or guerillas. Again, there is nothing archaic in the worship of Pan so he and his rout could have had a contemporary twist to their tails. All the boy's trousers fitted badly, a likely possibility in actual peasants but inexcusible in the theatre. The dresses of the girls were simple and inoffensive though Fonteyn's last costume was too chic. All the colours were beautiful in themselves though not suited to the theatre. A little more direction of a designer, new to the theatre, would have put all these faults right.

Which brings us to the lighting. This has always been my pet grouse about almost all Sadler's Wells ballets and the new work has done nothing to alter my opinion. I am informed that it is impossible to get any further light on the back-cloth—well, if this is so, I can only say that it is high time some more equipment was brought in. Nearly every work suffers from this defect and I cannot believe that it is not possible to light the cloth from the battens, side, and ground-rows on the floor.

Even with the existing equipment, the first scene could possibly have been helped if the sky had been painted a much lighter blue—the present colour is one that is guaranteed to absorb all light. In this scene also a flicking cinema-light is used for the abduction, an effect that is repeated for the approach of Pan in the second scene. Such effects are only telling if used once and this would have been better for the second scene only, there seemed little point in it the first time.

The dawn in the last scene is good though rather too sudden. But after this day has broken we are back with our old trouble again—the light on the back-cloth is so weak that the down stage lights throw ugly shadows on the cloth and obliterate any feeling of space. I suppose these things will be put right one day but it is rather humiliating when foreign companies arrive here and perform wonders with the equipment that we do not appear to understand.

This may have been a too searching criticism of a first work in the theatre and Craxton has received rather harsh treatment from the critics, some of it justified. But as I consider a new Ashton work to be a major event, I feel that his decorator should also be considered in the same manner. In spite of the faults, Craxton has managed to give a greater feeling of Greece in the Mediterranean than has ever been achieved in those insipid presentations of the glory that was.

Peter Williams

IT is interesting to remember that the story of *Daphnis and Chloe* by Longus, has been partly responsible for ballet taking the form that it does today. It was after reading this book in 1904 that Fokine started to work on the ballet which also included notes for the complete reform of the art. In those days ballet invariably fell into the same pattern with the usual number of set dances interspersed by mime and marches—merely an excuse for technical display but little chance of true interpretation. It was also in this treatise that reference was first made to a combination of the three arts—music, painting and plastic art.

The plan was submitted to the Imperial Theatres in St. Petersburg but never actually brought into practice until Diaghilev brought his company to Western Europe.

Fokine's version of the story did not have its first performance until 1912 at the Chatelet Theatre in Paris.

Chloe, having been freed by Pan, returns at day-break to her home. She is welcomed by Daphnis (in the foreground) and the Shepherdesses. They all dance in celebration of the event and the lovers are reunited (*Photo: Baron*)

Opera, Ballet, and Indigestion

by

PETER WILLIAMS

On Wednesday, April 18, the first balletic opera based on Offenbach's *Tales of Hoffman*, was publicly shown in England How does this mammoth attempt at combining opera with ballet dancers for a cinema audience work out?

(Right) Moira Shearer and Audran in the pas de deux *at the end of the last act. Frederick Ashton had the idea of having this Sylphide-like dance photographed from four different angles and then pieced together to make a pattern. An idea that has great possibilities for the future. Shearer, who took the principal role in the* Red Shoes, *in this film only has a small role. She appears as Stella in the prologue for a few minutes, as Olympia in Act one. Together with Audran she dances two ballets interpolated in the prologue and epilogue.*

THERE struck me as something slightly ominous in the omission of Offenbach's name from the large posters dotted around London before *The Tales of Hoffman* was first shown at the Carlton. The explanation that there was not room for him seemed even more sinister, specially as there was plenty of space devoted to other people and Powell and Pressburger in particular. These two gentlemen were responsible for Offenbach's only serious opera being transported into a medium that makes it possible for untold millions to see for themselves the apotheosis of the Second French Empire.

But this untimely omission makes not the slightest difference, for the music of the gay Parisian shines through this phantasmagoria of overwhelming colour, excess of cinematic trickery (which I should prefer to call "hokum") and occasional bad taste. In fact the beautiful playing of the Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, gives the score a dignity and majesty that it has never before appeared to have.

The three beer cellar night-cap stories of Hoffman have a nightmare quality that a conglomeration of dancing, and production fantasy, has completely failed to realise. So much is there of everything that the senses become bemused and the many beautiful moments are forgotten in the ensuing flatulence.

Is this a successor to the popular *Red Shoes*? No, it is not the successor to anything, it is the first of its kind and although the Italians have made several unpretentious attempts at filming opera straight (and very good they were) nobody has so far had the pluck to marry singers voices to dancers bodies; though the bride and bridegroom play their respective parts well, the union is not consummated.

The spectacle of Moira Shearer singing Olympia's aria effortlessly while the rest of her body gyrates wildly, is quite absurd. A dancer's face is almost as important as her feet for it gives the soul to dancing. So if her mouth is opening and shutting while she is in an *arabesque* she merely looks like a tropical fish gasping for air. The mime of Helpmann and Massine in their many roles was excellent and this is where the dancer can play his part in film opera, though greater care should be taken to see that the voices match the personalities of the dancers. Helpmann's Coppelius is a lovely study which one can only hope that he will repeat when he again takes this role in Delibes' ballet. The ravishing Ludmilla Tcherina, unsuitably clad in all-over black tights, uses all her wiles in the Venetian scene and makes up with her face for what she is not allowed to do with her body.

The ballet, at the moments when it is unhampered by the shackles of opera, fares slightly better. I do not know whose fault it was but Frederick Ashton's Dragonfly ballet in the prologue, in which the insect kills her mate (is this natural history fact correct?), is completely out of period both choreographically and in design. Just the type of *pas de deux* (for Shearer and Audran) that we have come to expect from Ashton, it was pleasant enough in its own way. The only other dancer who was noticeable was Michel de Lutry as one of the puppets in Spalanzani's yellow-draped saloon. In the epilogue there is a Sylphide *pas de deux* shot at four different angles and then pieced together to make a pattern on the screen; this idea whose potential is never realised could be used sparingly and with greater intelligence in future celluloid ballet jamborees.

One can only salute the bravery of all those concerned, for making an attempt at creating a new form of screen entertainment and one can only wish that Hoffman had told one tale instead of three, or better still, that some much shorter opera had been used for this guinea pig.

Speak Up!

UNFAIR TO BRITISH SHOES

SIR.—I saw the Television programme Ballet Workshop. The young lady narrator must, I am afraid, learn more details of ballet shoe-making before airing her views on a subject she knows little about. She was trying to prove that shoes made in this country are too heavy.

In a previous series the Narrator (not the same person), went through the same procedure of weighing shoes. Unfortunately something must have gone wrong for the British shoe when put in the scale was left in the air. In the recent programme the producers were determined that nothing should go wrong. Three pairs of shoes were used. A pair 30 years old must have been completely worn and much lighter than any new pair. The second pair were made abroad. With all respect their makers have not yet learned the technique of making serviceable shoes. Only very prosperous artists can afford one pair a performance. (When thousands of children are taking up dancing a shoe should last 3 to 6 months. Naturally we must put material into the shoe. The more we put in the longer they wear. It is nonsense to condemn them as too heavy.)

The third pair is termed in the Trade a long wing block. Made specially for a dancer with weak ankles, instep, or large toe joints, it is to hold the foot taut. Blocking is extra long and makes the shoe heavy. I assume that is why this special shoe was used. Only one dancer in a hundred could or would wear it.

To say we do not know how to make Ballet Shoes is an insult to our craftsmen. British shoes are worn by more American and Continental ballerinas than any other make. Two thirds of the world's supply are made in England and exported.—FREDERICK FREED, 94, *St. Martin's Lane, London, W.C.2.*

NORWEGIANS HERE FIRST

SIR.—May I claim the courtesy of your columns to call attention to an inaccuracy in the March issue. On page 21 you write of the Swedish Ballet ". . . this first Scandinavian company to visit England . . . since the twenties. . . ."

In 1949 and 1950 the Norwegian Ballet, Ny Norsk Ballett visited England; and a photo of Henry Murer in *Henry VIII* appeared on the cover of your contemporary THE DANCING TIMES, in October, 1949.

The 1950 tour began in August at the Theatre Royal, Glasgow, and the company visited Harrogate and Doncaster at the invitation of their respective corporations. LOUISE BROWNE, *Oxted, Surrey, (formerly Director of Ny Norsk Ballett).*

RENDEZVOUS NEEDED

SIR.—Could you possibly persuade one of the firms making gramophone records to publish recordings of the music for Frederick Ashton's *Les Rendezvous*?

The Auber music, arranged by Constant Lambert, so brilliantly fits the ballet that I am sure many lovers of ballet music would welcome and purchase such records. —J. P. WHITTINGHAM, 98, *Alicia Gardens, Kenton, Harrow.*

SPANISH PATTERN WANTED

SIR.—In DANCE AND DANCERS of May, 1950, there was a picture of José Greco in Spanish costume. Can you tell me where I could get more details, or a pattern of the suit, as I have been asked to make one for a competitor in the Dance Festival.—E. BRITNELL, 51, *Ingleway Avenue, Layton, Blackpool.*

WEMBLEY BALLET LOVERS FORWARD

SIR.—I would be pleased if any readers interested in forming a ballet club in the Wembley area will contact me.—RONALD W. HONEYBUL, 19, *Station Crescent, Sudbury Town, Wembley.*

RECORDING COMPLETE BALLETS

SIR.—I agree with the article in March DANCE AND DANCERS urging complete, accurate recordings of ballet music. Works not originally composed for ballet are generally obtainable, although these are usually played at a speed different to that used in the theatre—but music of great classical ballets is to be found in excerpts only, played in any order to fit the records. Accurate recordings would be invaluable for children going to ballet for the first time, who could be introduced to plot and music.

The operas of Gilbert and Sullivan have been splendidly recorded with their D'Oyley Carte casts and sold in albums with a resumé of the plot. Could not something like this be done for ballet, especially now that we have long playing records.—M. H. MORGAN, 37, *Roland Way, S.W.7.*

Dancers you should know . . . SHEILAH O'REILLY

"YOU'LL never believe this," she confided to me seriously, "but I was terribly shy as a child." "Me!!" she exclaimed and then burst out laughing as though the very idea was unthinkable.

The reverberations of her disarming laughter snapped the taut strings of formality. I studied her expression as the remnants of sound cascaded from her lips onto the table and scurried along the walls, so it seemed, to become absorbed by the ceiling. I had the uncanny feeling we sometimes get that this interview had happened before. The sensation of captivating friendliness, I suddenly realised, was not Sheilah O'Reilly but the bubbling girl in bloomers in *Summer Interlude* and an enraptured debutante in *Assembly Ball*. It accounted for that familiar feeling.

"In fact mommy took me to Mrs. Snook's dancing academy when I was five, hoping it would cure me. It did!" Her eyes smiled as the memory of it flashed across her brain. She related to me how at the second lesson practically all traces of shyness had vanished and was replaced by an irrepressible enthusiasm. From then on she knew that she had to be a dancer.

Five years ago she began her career as a Sadler's Wells Theatre dancer and is one of its two remaining original members. Michael Hogan is the other.

"The thing that drives me mad," she complained bitterly, "is that I have been stamped as a character dancer!" How often I have heard that complaint from dancers! I berated her sternly for this attitude and pointed out the scarcity of dancers worthy of the appellation "character dancer". Pictures of Sheilah as the fought-over gypsy girl in *The Vagabonds*, as the tortured wife in *Sea Change* and as the effervescent Spanish dancer in *Jota Toledana* floated past my eyes. So poignant was each characterisation that at times I imagined that she had spoken.

I almost smiled at the recollection of her fluttering, fumbling Mrs. Dimple in Cranko's *Pineapple Poll* but was checked by the memory of her wistful searching performance in the title role of Celia Franca's *Khadra*. I silently marvelled at the breadth of her range.

"I adore dancing character roles," she assured me, in exasperation, "but I also like dancing the classics. Have you seen my *prelude* in *Les Sylphides*?" I felt the Irish in her rising and was prepared for a good argument.

"No," I regretfully replied. "I have not seen your *prelude*."

It put an end to that discussion. Sheilah couldn't very well boast about her classical accomplishments nor did I need convincing.

At times she had thought of being an actress but at the moment she likes dancing too much. Perhaps later on.

"One of the things I've got to do now is get rid of nickname 'Scatty'." She nodded her head firmly, as though it could be disposed of like rubbish. "I'm twenty now and that sort of thing doesn't really suit me any more." The offending nickname had been bestowed upon her by fellow dancers a long time ago, because of an incurable habit of thoughtlessly scattering her personal belongings in most unlikely places.

What she wants most of all is to penetrate the formidable ranks of the Sadler's Wells Ballet. It would mean recognition of the long years of hard work in the Sadler's Wells Theatre Ballet, renewed courage and the beginning of a new phase in her career.

When she returns from the tour of Canada and America next year she will be twenty-one. "There should be some important changes by then," she laughed, mocking the dead seriousness of her prophecy.

(*Photo: Jas. D. O'Callaghan*)

New Books

Fonteyn, by William Chappell, with drawings by the author and 40 camera studies by Cecil Beaton. (Rockliff, 21*s*.)

THIS is probably the first true impression of Fonteyn, the artist, that has yet appeared for Chappell has watched her since she was a frightened and slightly bewildered new pupil at the Sadler's Wells School. It is his description of the early years that makes the book valuable. In the latter pages, too much of Chappell's own opinions about ballet blur the portrait. The Fonteyn of today, the great ballerina, never emerges at all. It is probably true that books should never be written about living persons, because if they are truly great they never cease to develop therefore the result is that only half the character is shown and posterity is apt to take that for the full development. But Chappell's book will always be one of the most enlightening studies of the first glimmer that was eventually to become a dazzling beacon.

Few people have, so far, done pictorial justice to her. In fact her brother, Felix, is the only person who has really captured her curiously elusive quality. Not one of the Cecil Beaton photographs gives the remotest idea of what she is really like in any of her roles and they also suffer from being badly printed. The many drawings that illustrate the text, mainly about cats, suggest an "Orlando" cat book rather than a ballerina's life.

Ballet, by Cecil Beaton, with drawings and photographs by the author. (Wingate, 15*s*.)

BEATON, who has done more than anyone to raise the status of the photographer as well as being deeply involved in the art of ballet, seems today to have lost touch. As you open the book it is almost as if faded lavender has rested in the pages for many years. The very title suggests that he has put the whole art aside many years ago. It is as if he had said, "Ballet finished in 1939, and what you see today is but a cheap imitation from a multiple store." If he had made such a statement, he would to a certain extent be correct but unless people see for themselves the teeming activity that is going on they are in no position to make statements about it. The audience has changed but it is rapidly becoming more discriminating, the old guard are tired and retiring further into the shelter of their shells to ruminate on the glories of the past—it has ever been thus but an art is not necessarily bad because of it.

Many of the early photographs are excellent, most of the later ones suggest that they were taken for glossy magazines rather than as a true record of ballet. The line drawings appear to have been copied from photographs which is not playing the game.

Indian Dancing, by Ram Gopal and Serozh Dadachanji. (Phoenix House, 16*s*.)

IT is extraordinary how, after having been left in the dark for so many years about dances of the Orient, we appear to be swamped with books about them. It seems a pity that this new volume had to come out so soon after the book by Kay Ambrose a few months ago, because it does little more than underline all that she both said and drew so descriptively in her *Classical Dances and Costumes of India*. Curiously enough, her drawings made it all so much clearer than these photographs of Ram Gopal showing the double-hand gestures. As both he and Ambrose have worked so closely both in the theatre and in books, you would think that they could decide between themselves for one to do a book for beginners like ourselves, and the other to write a far more scholarly and exhaustive work delving deeply into the background and origins of the whole field of Indian dancing.

However, the present book is cheaper and it describes all that the average person should need to know in order to understand perfectly what is taking place on the stage during a performance.

Le Ballet Contemporain, by Pierre Michaut. (Librairie Plon, Paris)

PIERRE MICHAUT, who is one of the most painstaking critics in France, has covered a period of ballet history that seems to have been rather neglected in French literature on the dance—namely from the last years of Diaghilev to the present day.

The 'thirties and 'forties in France were really the formative years of ballet today.

The book very briefly covers a broad canvas, but none of the important events is omitted.

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

IT is five or six years now since anyone other than Helpmann or Turner appeared in the title-role of *The Rake's Progress*. It is an incredibly difficult task for any dancer to take over this part with the memory of his celebrated predecessors fresh in the minds of his audience. This was the thankless task of Grant and Legerton who have recently made their English debuts as the Rake (they had both danced the role in America), Grant on April 9, Legerton on April 11.

Grant starts at the considerable disadvantage of being the wrong size and shape as the Rake. Although about the same height as Turner, he is much stockier, this together with his poor make-up, gave him an appearance incongruous to what we have grown to expect in the role. He dances the part better than I can ever recall, but his characterisation did not appeal to me. He appeared to be aiming, in the early scenes, at the foppish, and frequently recalled more the polished world of Dryden comedy than the coarse, rowdy world of Hogarth. In the Madhouse scene he neither conveyed the horror of Turner nor the pathos of Helpmann. His whole performance was more like a rough draft than a finished portrait. When Grant has had more experience of the role he should be able to make more of the character and to smooth out some of his seeming inconsistencies.

Legerton's portrayal I found preferable. It is a remarkably well-sustained performance, which starts fairly quietly and builds up to a considerable climax. He made the most of such small incidents as the meeting with the creditors, and his Orgy scene was appropriately Rabelaisian. He reaches his climax in the Gambling scene, which was excellently done, and then in the Mad scene he is weary, tired, disillusioned, an object of pity. This is, of course, a valid interpretation but one that tends to miss the brilliant theatricality of the last scene. Nevertheless it was a very good first effort.

Both Farron and Heaton have appeared as the Betrayed Girl. Farron is the more appealing, Heaton the more intense, both are admirable in their individual ways. The quality of performance in the minor roles has been extremely high. Powell is a most macabre Gentleman with the Rope and dances with grotesque vigour. Vernon makes a pert Dancing Master and I was impressed by Clegg's Jockey, MacMillan's Card-Player and Franklin White's Tailor. Rassine is dancing the Rake's Friend again. This always strikes me as one of his best parts and he contrives to make a real character out of this rather shadowy figure.

ELVIN, now recovered from her illness, is dancing the ballerina role in *Ballet Imperial* once more. This is a wonderful performance. Last season she lacked assurance in the role, but now she dances with complete aplomb. She understands the implications of the part better than anyone else who has attempted it apart from Farron, and although not an outstanding virtuoso she has the technical equipment, which unfortunately Farron somewhat lacks, to give the role full expression. Her dancing could be described as blazing, she triumphantly fills the stage with her personality, the apotheosis of a prima-ballerina. Like most ballerinas she sometimes shows minor technical faults, her *entrechats* are not particularly clean, she sometimes has a tendency to push her neck forward and to lift up her shoulders, but as with all ballerinas these faults fade away when confronted with her presence. And luckily, like Fonteyn, although she can produce bravura when required, she has no irritating mannerisms. The opportunity to see both Elvin and Fonteyn dance on the same night will be something to tell your great-grandchildren about.

Somes, good last season as the *premier danseur* in this ballet, is even better now. He has been putting more fire into his performances of late. His body is still a bit stiff in movement; it occasionally makes him look awkward. It is a pity he does not rectify this because it is only a little more assertion (which is coming) and a little more fluidity of movement that are needed to make him truly outstanding. Field has also appeared a couple of times in this role. He dances and partners very well. He lacks Somes' elevation but has a stronger all-round technique. He does not walk particularly well and when he was standing he projected little stage personality and held his hands badly. As these faults are not to be found in his fine Florimund they are presumably only temporary.

The *corps de ballet* in *Ballet Imperial* have given some good, some indifferent and some deplorable performances. At times Balanchine's patterns have been executed so badly that the choreographic design is left largely to one's memory or imagination. One girl in the last movement offends in the same way performance after performance. This could surely be obviated by a straight talk by someone in authority.

Clive Barnes

SADLER'S WELLS THEATRE BALLET

ON Saturday afternoon, May 5, the Festival season opened. For the occasion, Margot Fonteyn and Michael Somes came from Covent Garden to dance in the second act of *Lac des Cygnes*. The programme which started with Somes' *Summer Interlude* finished with De Valois' *Prospect Before Us*. The theatre had been specially decorated for the occasion with bowls of flowers, looking uncomfortable, on

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The following Tuesday evening, May 8, saw the first performance of Cranko's *Harlequin in April* to music by Richard Arnell with setting and costumes by John Piper. This work will be the subject of our New Ballets supplement next month. It shows yet another facet of Cranko's genius and is one of the most adult works created by him and also given by the company.

When the Festival season ends on June 9, the company will tour and have a holiday before returning to the Wells for a final season before their departure for America. During this season they will give the full *Coppelia* designed by Loudon Sainthill, and two acts of *Casse Noisette* including the Snowflakes scene and the Kingdom of Sweets. Several new dancers will join the company to augment it for the tour.

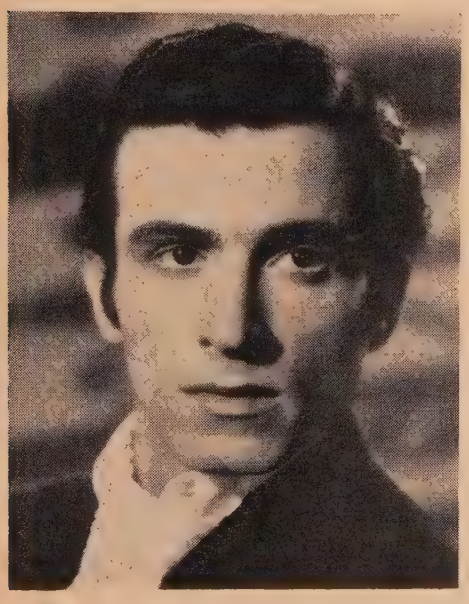
INTERNATIONAL BALLET

FOR the season of ballet which is to be given at the Royal Festival Hall by International Ballet from July 26 to September 1, a special stage 70 feet wide by 30 feet deep will be fitted over the orchestra area. A highly elaborate colour change lighting system is being installed and will be used for the kind of light-decor which was first tried by International Ballet during their season at Zurich. The existing repertoire will be restaged to take full advantage of the stage, lighting, and atmosphere of the hall; two new ballets (details of which are given in the Festival of Britain column) will also be staged. James Walker will direct the orchestra.

It is believed that the Royal Festival Hall will be well suited to ballets as all the seats are above stage level, and there will be an uninterrupted view for everyone.

On May 29 International Ballet will celebrate its tenth birthday whilst appearing at the Opera House, Manchester. A party will be held for the company in the morning, and later at the matinee a hundred and fifty members of the National Association of Girls' Clubs will be guests of the company.

Of the original company, only two members remain; Mona Inglesby and Claudie Algeranova; and of the original repertoire with which the company opened at Glasgow, *Les Sylphides* is the only work still permanently in the repertoire. The *Prince Igor* dances are performed occasionally and what was then only the first act of *Swan Lake* is now included in the full-length version.



(Left) Luis Olivares, brother of Nila Amparo, who is the second principal male dancer in Greco's company

BALLET WORKSHOP

THE fourth change of programme at the Mercury Theatre contained two new works, one by David Paltenghi and another by a young South African, Mignon Furman.

To a Monteverdi score, Paltenghi's *Scherzi Della Sorte* tells how a man's destiny is foreseen in cards and then how it works out from the card's point of view. Here, the eternal triangle is between the King and Queen of Diamonds and the Knave of Clubs—the tragedy is violent and inevitable.

The choice of music is curious and never suitable. This same failing has marred all Paltenghi's work to date and he will probably be more at home with the two commissioned scores for his next works for the Rambert Ballet. To this gentle Italian music, the action seems too full of agony and acrobatics; understatement would have been so much more effective on the small stage for which it was designed. There was considerable invention but it was undigested—it is no use just being clever for clever's sake, originality and invention should be worked in to suit the narrative or mood. Leslie Hurry's card-strewn decor is

Nila Amparo, the wife of José Greco, who is one of the principal dancers in the company

brilliant and with great ingenuity has managed to give the impression of a stage infinitely larger than the few square yards it actually is. Everyone interested in Little Theatre designing should go and see it and they will learn that it is not lack of space that hampers the designer who wails about small areas.

That Ballet Workshop can offer the stage for young and inexperienced choreographers is the only thing to commend about *Louisa* by Mignon Furman. Kabalevski music, to which neither choreographer or dancer paid any heed, was used as the background to an Oh! so naughty French curtain-raiser farce. The saucy maid Louisa carries-on with everybody, often in only zee bloomers, from the lover of her mistress to her own yokel admirer who seemed surprisingly gauche for one who knew all the answers. This highly proper indecency is interrupted by some charity collectors who resembled the Philistine's in Fokine's *Carnaval*

José Greco who, together with his company, will open a season at the Sadler's Wells Theatre on June 18 (Photo: Campua, Madrid)

and had equally little effect. The subject is one that, in the hands of a master like Massine or Petit, could be uproariously funny for one or two performances but such apparently facile subjects need the greatest experience so that they do not become embarrassing.

Michael Holmes' *On Lady Poltagrue—a public peril* which opened this programme, as it did the first programme that Ballet Workshop ever gave, stood out as a mature and complete work. This organisation has done a great deal in the few months that it has been established—it has encouraged a promising young choreographer, it has given old hands the key to new vistas, it has produced at least one first-rate score, two established designers have shown that they are equally established wherever they may be. So far no new dancer has emerged but with the lack of rehearsal-time that has been understandable, though Celia Franca, Joan McClelland, Paula Hinton and Walter Gore showed that lack of rehearsal does not mean imperfect performance. There is one thing that I have waited for, hoped for, and so far have failed to see—an experimental ballet. This would seem to be the goal at which Ballet Workshop should aim. They have it in their power to break into new territory at little cost to anyone; this power has not yet been used. Every work so far shown could be fitted into the repertoire of any small ballet company and nobody would know that anything had happened; they have been professional, pleasant and completely unexciting. There are so many people who tell one of ideas they have for experimental works without music, with back projections, to hurdy-gurdies, to comb and tissue-paper, to the human voice and everyday noises. For hours on end one listens to these ideas, well here is the chance for them to be put into practice and I am certain that Angela and David Ellis will consider any suggestion. It was the American Choreographers Workshop, a very similar organisation, that discovered Herbert Ross whose *Caprichos* was later used by Ballet Theatre. If the subject of Goya's etchings was not particularly pleasant it created a terrific impact and was one of the most original works to be shown for many years. **P.W.**

FESTIVAL BALLET

THE London season opened at the Stoll Theatre on May 7 with a new work by David Lichine called *Impressions* to the music of the Bizet Symphony in C and decor and costumes by Hugh Stevenson. This will be reviewed in full in our next issue. The first movement was danced by Paula Hinton and Geoffrey Webb, the second by Markova and Dolin, the third by Trunoff, Dale, Landa and Rossana, and the final movement by Riabouchinska and Gilpin.

The programme which started with Markova and Gilpin in *Les Sylphides* ended with Riabouchinska, Dolin and Trunoff in *Petrouchka*.

Danilova will be guest artist from Monday, May 28, and at the moment she is billed to dance in *Swan Lake*, *Beau Danube*, the full *Nutcracker* and *Pas de Quatre*. The latter with Markova, Riabouchinska, and Krassovska, has its first performance on June 4. With music by Pugni it is Dolin's version of the famous *pas de quatre*, devised by Perrot for Taglioni, Grisi, Cerito and Grahn. It was first given at Her Majesty's Theatre in 1845. The costumes will be reproduced from the Chalon print of this remarkable occasion.

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Lichine and his wife, Riabouchinska, will leave the company in June and go to America. Walter Gore is to mount a ballet to music not yet decided, sometime in June. The company has been asked to return to Monte Carlo where they had such a success and they will probably have a Christmas season there.

Peer Gynt by Aurel Miloss is not now going to be given, nor is the ballet version of *Atlantic Crossing* the narrative records in which Dolin speaks to a background of Ferde Grofe music. Other new works, to be given later in the season, are under consideration.

CONTINENTAL BALLET

The company appeared at the King's Theatre, Hammersmith, for a week starting on April 30. Led by Molly Lake and her husband, Travis Kemp, this company has continually toured the provinces and its great use is that it gives young dancers a chance to develop. Out of London, it certainly has its uses and probably is a great success. Unfortunately brought into direct comparison with the large companies of the world, it does not show up so well. Many of the ballets are marred by a coyness which seems to permeate everything.

A new work *Jeu de la Danse* by Molly Lake, had a lot of invention and many of the dances were well devised, but there was far too much choreography; everything seemed to have been brought in. There were pauses between the Schubert music played on the piano; during these moments the dancers scampered about playfully and flirtatiously. As the action was supposed to take place in a classroom, this all seemed rather out of place.

Harry Cordwell designed a pleasant decor, though it is not always wise to have dancers in all-over tights—there is only about one dancer in fifty who can wear them.

A *pas de deux* by Keith Lester, also to Schubert music, for himself and Molly Lake, did not seem the right sort of thing for a programme of this kind, it was too reminiscent of those soulful numbers that frequently occur in French revues so as to give the audience a rest from nudes and general bawdiness.

The *Fall from Grace* which was first given last year at the People's Palace, has not worn well. The joke about the Grandfather who falls for a fairy during a Victorian picnic goes on far too long and some of the humour is very vulgar. These sort of subjects need great subtlety and brilliant execution which can only be got from experienced dancers—young dancers with imperfect technique cannot help turning it all into a rather amateurish romp.

HILDE HOLGER

ONE of the colourful personalities of Modern Dance now teaching in London is Hilde Holger, who recently opened a studio at Regents Park. Formerly a teacher of the present Countess of Harewood in Vienna, she was trained at the Vienna State Academy by Madame Gertrude Bodenwiesr with whose famous group she danced before forming her own school. Students came from all over the world, and when she was forced to leave Vienna this resulted in an invitation to India where she started the first professional training centre for dancers and teachers in the Western manner. There was strong opposition and prejudice but support came from the Bombay Jesuits, oddly as it seems. The Jesuit college opened its doors to a professional for the first time to introduce western dancing to the students. At her school in Bombay Hilde Holger succeeded in achieving teamwork between such diverse types as Parsees, Hindus, Chinese, Swiss, and Americans. Appearing alone or with her group she travelled extensively in India, and learned the rudiments of Indian dancing which she greatly admires, from Madame Menaka who died a few years ago. She thinks that only the unorthodox outlook and a wide variety of traditional and contemporary knowledge can make a good dancer.

Dance and Dancers . . . . ABROAD

THE DE CUEVAS GRAND BALLET

PARISIANS were unexpectedly treated to a season of de Cuevas ballet at the Empire, a former music hall. On opening night April 13th the programme was *Les Sylphides*, *La Somnambule*, *Le Cygne Noir* and *Le Moulin Enchantée*.

The production of *Les Sylphides* was notable for Hightower's beautifully danced *mazurka* and the precision of a well matched ensemble. Poor lighting and uneven performance of the score kept the ballet out of reach of aspiring perfection.

La Somnambule has new decor and costumes by Delfau. This time it is a contest of which shall assumed greater importance; for Delfau has designed a bold set to fussily interesting costumes. The two do not blend happily.

Tallchief and Toby are alternating as Sleepwalkers and Jocelyn Vollmar takes the difficult role of the Coquette.

Hightower spits fireworks in *Le Cygne Noir*. I have never seen her surpassed. Zoritch' lyricism is a suitable complement and when he has regained command of his technique will prove a worthy partner for her.

Le Moulin Enchantee has been considerably cut and choreographically altered.

On April 16th the programme was *Concerto Barocco*, *Pas de Trois*, *La Somnambule* and *Le Beau Danube*.

Concerto Barocco, one of Balanchine's masterpieces, suffered from under-rehearsal. In a Balanchine ballet there is no compromise. Everything depends upon precise execution and a considerable amount of musicality; or at least a talent for anticipating the movements of the girl in front of you. Tallchief and Karina dance the solo roles with Reznikoff as support.

Pas de Trois is a new disguise for our old friends the *Bluebird*, *Don Quixote* and *Black Swan pas de deux*. Introduced, this time, by the *corps de ballet* in Delfau costumes that are strictly *haute couture*. There entrance is made easier by Tchaikowsky's spirited *polonaise*. Harriet Toby and Serge Golovine were the Bluebirds. Toby's movements have great breadth and her ballerina body lends itself easily to the grand manner. She was partnered by Golovine who is not quite tall enough for her. His solo variation was precise and brilliant; and his manner has a newly acquired elegance tinged with the right amount of aloofness.

Tallchief sports a new polish and ever-increasing personal beauty in the *Don Quixote pas de deux*. She was partnered by George Skibine.

Hightower and Golovine in the *Black Swan pas de deux* form a new alliance. For sheer brilliance of dancing they match like a pair of gloves. Hair splitters will probably find him just a fraction of an inch too short as her partner

Time has dimmed the lustre of *Le Beau Danube* and with each new change of cast (so frequent in this company) the bruises begin to show. At this particular performance two of the four *polka* boys were missing and much of the Massine choreography for the *corps de ballet* has lost its original character. Andrea Karlsen, as the girl in white, was romantically tender and extremely pretty.

The season which ended on May 10th included the Paris premiere of Antonia Cobos' *The Mute Wife*, originally created for the Ballet International in 1944. Based on the Anatole France story it has music by Paganini arranged by Rieti and costumes and decor by Rico Lebrun. Dolores Starr, sixteen-year-old American dancer formerly with Ballet Theatre danced the title role.

SOIRÉE DE BALLET

IN a programme called 4 *Soirées de Ballets*, given on March 26th, 27th, 28th and April 3rd, at the Palais de Chaillot, Paris was given a preview of ballet to be performed at the Florence Festival this month.

Yvette Chauviré and Vladimir Skouratoff in the Miloss ballet Mystère *with costumes by Constantine Nepo. This work is mentioned below* (*Photo: Lido*)

The small but impressive company included Yvette Chauviré, Jacqueline Moreau (Paris Opera), Nathalie Philippart, Jean Babilée, and Vladimir Skouratoff. Aurel Miloss, resident choreographer of the Teatro del 'Opera, Rome, presented three new works: *Mysteres*, *Deliciae Populi* and *Pas de Deux*. Babilée re-staged his *Amour et Son Amour*, formerly in the repertoire of Les Ballets des Champs Elysées; Victor Gsovsky contributed *Nocturne* and *Grand Pas Classique*; Yvette Chauviré did a solo called *Clair de Lune*; and a *pas de deux* from the second act of *Swan Lake* completed the repertoire.

The focal point of this short season of ballet was Miloss' *Mystere*. It was done to Bartok's *Music for String Instruments, Percussion and Celeste* and had decor and costumes by Constantin Nepo. Miloss' argument was "the multiplicity of the human being in conflict with himself". The dancers, although I could not determine why, were symbolically dressed in different colours; Chauviré in blue, Philippart in green, Babilée in red, Skouratoff in yellow and Mendel in a combination of three colours.

Miloss, like any sensitive artiste, is obviously suffering from the world chaos that surrounds him. His job as an expressive artiste is to isolate the particular trouble or troubles and convey them to his audience. This, he has not succeeded in doing in *Mystere*.

The fine Bartok score stands alone, evocative of human complexities. Like man's suffering it is sometimes angular, sometimes discordant and often ugly. It is too metaphysical; certainly more suitable to the Martha Graham school of dance expression. It is at least a match for her intensity.

Although their motives remained obscure, the dancers managed to convey a sense of urgency and a feeling of drama. Chauvire's exquisite line was made more apparent by the blue sheath she wore. Babilée's usual ferocity was augmented by several degrees, as if the occasion demanded it. The intensity of Philippart's expression which gripped like tentacles, offset Skouratoff's vague indifference. Derek Mendel assumed the grave air of an undertaker, suitably in keeping with the theme of the ballet. What followed was an outlining of already celebrated personalities. Instead of seeing the unravelling of the ballet's theme we were treated to a series of sometimes overlapping, sometimes intermingling, but always virtuoso performances. The dancers truly excelled themselves.

Less staggering but equally curious was the solo Chauviré created for herself, called *Clair de Lune*, it was danced to Beethoven's familiar *Sonata Opus* 24 : 2. Her costume was a replica of the turquoise body tights she wore in *Mystere*.

The entire dance, except for the last movement, was supported by a waist high, rectangular platform covered in black velvet. The choreography might have been no more than a series of *barre* exercises and stretches were it not for the heroism and grandeur with which ther were performed. All the poignant sweetness of hey natural line was displayed from every possible angle. To me it was a dance of personal liberation; Chauviré, disdaining the need of a male partner. The sheer audacity and egotism of the idea was exhilarating and I was carried away by the final movement when she frees herself of support entirely and salutes the audience with a grand, triumphant gesture.

In the company are former de Cuevas dancer Xenia Palley, Anne-Marie Coralli, Tatiana Ouspenska, Vladimir Oukhtomsky, Frederic Stebler, Roland Casenave and Kyril Wassilkowsky. Others not previously mentioned are Violette Verdy, Alice Besse, Michele Andren, Edmee Redoin, Georges Kessel (Paris season only), and Marc Beaudet.

D. R.

Where are they now?

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ROSS HOTSON	Winnipeg Ballet Company	Continental Ballet
RUTH HELFGOTT	Rambert Ballet	De Cuevas Ballet
BEATRICE MOSENA	Chatelet Theatre, Paris	De Cuevas Ballet
DOLORES STARR	De Basil Ballets Russes	De Cuevas Ballet
DONALD SPOTSWOOD	San Francisco Opera Ballet	De Cuevas Ballet
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ROYAL THEATRE, COPENHAGEN

ON April 14, Margot Fonteyn and Michael Somes appeared as guest artists at the Royal Theatre, Copenhagen. Since Miss Fonteyn was in Denmark two years ago she has improved beyond measure and her performance was so superb that everybody agreed that not since Pavlova has Copenhagen seen anything like it. There is no reason to tell British readers about the gifts of Margot Fonteyn, one need only say that she was as good as her London best. Mr. Somes was a noble and sympathetic partner. After the performance laurels were presented to Miss Fonteyn, both a large wreath and a head garland. She certainly deserved them.

The Danish Ballet Festival takes place from June 1 to June 8. A number of English critics have been kindly invited by the National Travel Association of Denmark and the Ministry of Foreign Affairs Press Department to go to Copenhagen and see the ballet and also to criticise it. This seems to be one of the most sensible ways of creating an understanding between the arts of various nations and is one way of stopping an art from becoming too drearily national.

The programmes include Galeotti's *Les Caprices du Cupidon et du Maitre de Ballet;* Bournonville's *La Sylphide* and *Napoli;* Lander's *Diana, Etude, Qarrtsiluni,* and *Morning, Noon and Night;* Bartholin's *Romeo and Jullet* and *Symphonie Classique;* Ralov's *The Widow in the Mirror;* Niels Bjorn Larsen's *Desire.* Ballets by non-Danish choreographers include *Giselle, Casse Noisette, Coppelia, Petrouchka,* and *Beau Danube.*

Bent Schonberg

BALLET JOOSS

IT is good news that the Ballet Jooss are again rehearsing after a period of three and a half years. Re-named FOLKWANG DANCE-THEATRE of the CITY OF ESSEN the company and its school are now part of the municipal cultural organisation centred in the small medieval town of Essen-Werden. In a beautiful 18th century abbey the City of Essen has established the Folkwang Schools of Music, Drama and Dance as well as all the visual arts and crafts, and this is to be the home of Ballet Jooss.

The company includes Noelle de Mosa, Ulla Soederbaum, Hans Zullig and Rolf Alexander, and will open in Essen in June before appearing at the Ruhr Festivals in Recklinghausen prior to a tour of Germany and the Continent. The repertoire will include eight ballets, *The Big City, The Green Table, Le Bosquet* and five new productions; four by Kurt Jooss and one by Hans Zullig.

The company's world-wide reputation was founded in Essen 19 years ago and from there they travelled forth to visit almost three hundred and fifty cities throughout the world. It seems very fitting that the company's revival should take place in Essen and that its permanent home should be there.

JOHANNESBURG FESTIVAL BALLET

The Festival Ballet Society have been working on five new ballets for a July season in Durban and for November at His Majesty's Theatre Johannesburg. These include the full-length *Swan Lake* to be given for the first time in South Africa. This is being produced by Marjorie Sturman who is also responsible for a new work *Le Carousel* which has a French theme. Poppy Frames is to produce Cranko's *Children's Corner* which was first given at Sadler's Wells several years ago. She will choreograph a work about an opium den called *The Yellow Mask* and also *The Judgment of Paris.*

AMERICAN BALLET THEATRE

The twelfth season which lasted from April 9 to 29 at the Metropolitan Opera House was a great success. Headed by Alonso, Youskevitch and John Kriza, the guest artists were Babilée, Philippart and Colette Marchand who danced in Petit's *Les Demoiselles de la Nuit.* Petit himself was unable to come from Hollywood to re-stage the latter so Marchand and Joan Sheldon, who flew to the rescue, did a magnificent job and the work repeated the success it has had in Europe. Beside this and the two works for the Babilees—*Le Jeune Homme et La Mort* and *L'Amour et son Amour*—the novelties of the season included *Circo de Espana* by Carmelita Maracci, *Ensayo Sinfonico* by Alicia Alonso, *Concerto* by William Dollar, and *The Thief who loved a Ghost* by Herbert Ross and John Ward. Some of these works will be featured in our New Ballets supplement next month.

The South American tour opened on May 21 in Rio and will continue until late August when they return to New York to prepare for a September season at the Metropolitan Opera House which lasts for three weeks.

After that, the company embark on a coast-to-coast tour when they will visit about 70 cities, including many in Canada. There is to be no spring season in New York next year as following the American tour they come straight to Europe. The tour which opens in Italy will continue through the summer and autumn.

Deryk Mendel, the English dancer who is dancing with the company at the Florence Festival. Once with Sadler's Wells, he has been for some years with Les Ballets des Champs Elysées. The company formed for Florence includes Chauviré, Philippart, Babilée, and Skouratoff; it is hoped that this may be a permanent troupe.

(Photo: Deval)

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Clubs

LONDON

Wimbledon Ballet Club. Hon. Sec.: Geoffrey Lance, 15, Edge Hill Court, London, S.W.19.

On Monday, April 2, at the Studio, 61, Ridgway Place, class was taken by Miss Letty Littlewood; and afterwards Mr. Christopher Dale talked for an hour and a half on Stage Make-up—It's Secrets. This was the first lecture in a new series, and it was received with great interest. The series will deal with the practical application of stage technique.

Willesden Ballet Circle. Hon. Sec.: Christine Greenfield, 20, Dean Road, London, N.W.2.

On Tuesday, April 17, Miss Beth Dean gave a lecture demonstration of Maori and aboriginal dances entitled Dances of the Antipodes. On Friday, May 4, in the small Anson Hall, Chichele Road, N.W.2, Miss Gillian Lynne will talk on The Sadler's Wells Tour of America.

LEEDS

Leeds Ballet Club. Hon. Business Sec.: Miss A. Rowley, 84, Vesper Road, Leeds, 5.

Leeds Ballet Club now has about 150 members and is affiliated to the Leeds Civic Arts Guild with full use of rehearsal rooms, Civic Theatre, private club playhouse, etc. The list of patrons is headed by the Earl and Countess of Harewood and the club is fortunate in having the support of the leading Ballet teachers of the City.

A visit to Manchester to see Festival Ballet took place on March 17, and several committee members were presented to their President, Anton Dolin, and Patron, Alicia Markova, after the performance. A similar visit is being arranged to see the Sadler's Wells company at Liverpool in August.

Other events have included a talk *Ballet and the Balletomane* by Catherine Marks, a film programme at the Civic Arts Guild, and *Excerpts from the Ballet* by Mavis Spence. Admission to meetings is by membership card obtainable at Barkers, 6, Albion Place, Leeds, 1. General meetings take place at 43, Cookridge Street, Leeds, 1, on the last Wednesday of each month.

MANCHESTER

The Ballet Guild. Hon. Sec.: Jeanette V. Whittaker, 122, Church Street West, Radcliffe, Manchester.

Members of the Ballet Guild had a strenuous winter season. Activities included two productions by the Senior group, and one by the Juniors; as well as many repeat performances in aid of local charities. The Annual production of Childrens' Ballet by the Junior members consisted of four short ballets and some lively Polish dances.

Early in April the Guild presented its 15th Evening of Ballet. This was in aid of St. John's Ambulance Radcliffe Branch, in whose Drill Hall the Guild rehearses and produces. Miss Irene Williamson, a local teacher, trained at Sadler's Wells appeared in solos from *Les Sylphides*, *Swan Lake* and *The Sleeping Princess*. The rest of the programme consisted of three ballets from the Repertoire of the Guild. *Little Nell*, a delightful burlesque of the melodrama; *Slavonic Wedding*, a gay and colourful spectacle of traditional Slavonic dances and costumes, to the music of Dvorak; and *Family Album*, an omnibus ballet in which pictures come to life, and in which various "snapshots" are used at different performances.

The choreography for all three ballets is by Gladys McDonald with costumes and decor designed for The Ballet Guild by B. M. Ewart and J. V. Whittaker.

NEWCASTLE-UPON-TYNE

Newcastle-upon-Tyne Ballet Club. Sec.: Mrs. M. Bennitt, 1, Grosvenor Villas, Newcastle-upon-Tyne, 2.

The Club's Annual Dinner took place on February 2, at the Imperial Hotel. The Chairman gave a speech of welcome, and there was a most interesting address from the Guest of Honour, Mr. G. B. L. Wilson, Chairman of the Association of Ballet Clubs. After dinner Mr. Gascoigne played the piano for dancing.

On February 2, 3, 4 at Otterburn Hall, Miss Lisa Ullman presided at a weekend school arranged by the University of Durham and a member, Mr. S. Harvey, Drama Organiser of the Northumberland Education Committee, when she presented *Everyman* as a Dance Drama. Using the music of Vaughan William's *Job* Miss Ullman divided the play into five scenes, taking liberties with the plot, yet carefully and imaginatively portraying the dilemma and death of Everyman. A few costumes and props were used, and here and there dialogue was spoken. Twenty-three students took part and all found it a most memorable experience.

On March 17 in the Durant Hall, Miss Molly Lake gave a lecture and conducted an unrehearsed class to demonstrate the Cecchetti method. Mr. Cyril Beaumont took the chair, making this a most unique occasion. In order that everyone could attend, the Bring and Buy Sale which had been arranged for March 17 was postponed to March 31.

SWINDON

Swindon Public Libraries Ballet Club. Hon. Sec.: Charles Smith, 16, Princes St., Swindon.

On March 31 twelve pupils of the Swindon Evening Classes, and their teacher Miss Anne Kinchott, gave a programme of twenty-one items including *Steel Foundry* by Mossolow, arranged by Josephine Lewis who also travelled from London to be present. Although a departure from the traditional programme, this item held the audience enthralled and was very well received. Guest artists were Audrey Selman from the Rambert School and a promising young dancer Angela Boalch.

Anne Kinchott, a most enthusiastic teacher, is running a competition amongst the pupils for a Ballet or Character Dance which will be presented at the Arts Centre.

WORKINGTON

Carlton Ballet Club. Hon. Sec.: Miss Weguelin, Beech Grove, Workington, Cumberland.

On April 19 at the Little Theatre, Rovi Pavinoff was guest star at a special matinee given by members of the club for the Workington Grammar School. In previous visits Pavinoff has been responsible for the upsurge of interest in the ballet in the district and the performance was packed.

With impeccable precision and grace Pavinoff partnered Elizabeth Addison in a delicate portrayal of the Swan Princess in *Swan Lake* with a *corps de ballet* numbering twenty, which greatly enhanced the production. Divertissement were danced, including, *The Rose Fairy* by Caroline Chambers; *Les Orientales* by Audrey Ferris, Elaine McFarland and Joyce Carter; *Bohemia* by Terry Gorman; *Moth and the Candle* by Joan Addison; *Puss in Boots* and *Spider and the Fly* by Barbara Chambers and Gillian Grave.

Catherine Weguelin appeared in *Rendezvous a trois* a delightful interlude in Old Vienna, with Rovi Pavinoff and Eileen Parkinson. The highlight of this was Pavinoff's role as a Gallant of the Naughty Nineties. The programme ended with Act 2 of *Coppelia* with Stainton Yeoward as Dr. Coppelius; Valerie Boult as Swanilda danced and mimed the role with considerable skill.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m—male f—female; m.a.—my age; o.i.—other interests; l.s.—languages; p.r.—photograph requested.)

PETER HACKING, 1, Brent Park Road, Hendon, London, N.W.4, wants b.c., m. age under 30, in Scandinavia, Germany or Italy. m.a. 22. o.i. theatre, music, arts. p.r. All answered.

ABI DETCHER, Rua Barata Ribeiro 280, apt. 901, Rio de Janeiro, Brazil, wants b.c. over 18 in England, France, America. m.a. 19. o.i. theatre, films. ls. English, French, Portuguese.

ANN MEYER, Van Speykstraat, 120, Amsterdam, wants b.c. anywhere. m.a. 16, pupil dancer. o.i. music.

MARGARET DUKES, 41 Lambert Street, Beverley Road, Hull, wants b.c. f. age 17-20, in England, Australia, U.S., S. Africa. m.a. 17. o.i. music, reading, ls. English, French, German. p.r.

Miss LUCY N. LONG, 249, Bearwood Road, Smethwick, 41, Staffs., wants b.c. in England, Canada, U.S., Australia. f. age over 30. m.a. 38. o.i. theatre, books, embroidery, all answered.

ESMEE TURNER, 26, St. Margarets Avenue, Tong Street, Bradford, wants b.c. m. or f. age over 21, in U.S., Canada, England. m.a. 25. o.i. Orchestral concerts, opera, riding. p.r.

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BARBARA JENKINS, 37, The Ridge, Coulsdon, Surrey, wants b.c. f. age 28-30, in New York. m.a. 29. o.i. theatres, films, books, travel. p.r.

VALERIE HORTON, 25, South Street, Bushbury, Wolverhampton, wants b.c. f. age 14-16 in America, Canada. m.a. 14, o.i. foreign stamps, tap, acrobatic, Greek dancing; all answered.

JEAN SMITH, 11, Union Street, Lerwick, Shetland Isles, wants b.c. f. age 16-20, in Australia, Ireland. m.a. 15. o.i. films, stamps, books, knitting.

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DIANA BROOKE, wants b.c. m. age 16-20 from Spain, U.S., S. Africa, Canada, m.a. 16. o.i. films, skating, theatre. p.r.

JUDITH WIBBERLEY, 10, Beighton Street, Sheffield, 9, wants b.c. f. age 14-16, anywhere; m.a. 15, o.i. films, foreign stamps.

BETTY PASSMORE, 6, Admiralty Street, Keyham, Plymouth, wants b.c. m. or f. over 20, anywhere. m.a. 23. o.i. serious music, outdoor sport, ballroom dancing. p.r.

JENNIFER WILLIAMS, 50, The Avenue, Muswell Hill, London, N. 10, wants b.c. f. age 17-25, in S. Africa, New York, Tasmania, Edinburgh. m.a. 17. o.i. classical music, films, photography. p.r., all answered.

They were Applauded

MARY DRAGE for giving such a fine performance as one of the leading swans in the Sadler's Wells *Lac des Cygnes* at Covent Garden.

Born in 1931, she was evacuated at the age of nine to Canada where she received her education at a Convent School. There she took dancing lessons and one of the nuns suggested that she should make dancing her career. On her return to England three and a half years later she auditioned for the Rambert School. After six weeks she had again to evacuate owing to the flying-bombs, so she went to the Elmhurst Ballet School at Camberly. Remaining there for two terms she returned to the Rambert School in September, 1945, appearing with the company in the *corps de ballet* of *Giselle* and *Les Sylphides*. At the end of the following year she auditioned for the Sadler's Wells School; joined the Sadler's Wells Theatre Ballet in 1948. There her principal roles were the leading swan in *Lac des Cygnes*, Ursula in *Haunted Ballroom*, Naila in *Selina*. In 1950 she joined the first company at Covent Garden and went on the last American tour.

PETER WRIGHT for a good performance at short notice as Damon in *Pastorale* with the Sadler's Wells Theatre Ballet.

Born on November 25, 1926, in London, he was a student dancer with the Jooss Ballet from 1945 to 1946. In August, 1946, he went to Vera Volkova and joined Metropolitan Ballet in 1947. He later danced in the musical, *Finian's Rainbow*; the revue, *A la Carte*; and the film, *Steps of the Ballet*. In 1948 he was with the St. James Ballet and in the following year he went to Sadler's Wells Theatre Ballet. His principal roles have been Benno in *Lac des Cygnes*, a Bather in *Summer Interlude*, The Poet in *Selina*, The Skipper in *Sea Change*, and Florestan in *Carnaval*.

Ballet for Beginners

STORY OF A BALLET

Le Spectre de la Rose.

IT was in 1911 that the ballet was first given at the Monte Carlo Theatre, to the music of Weber's *Invitation to the Waltz* and designed by Leon Bakst. The poet Vaudoyer suggested to Fokine that Gautier's poem would make a good subject for a *pas de deux* using the two principal dancers of the Diaghilev company—Karsavina and Nijinsky. It would be ideal for the latter whose elevation could be fully displayed, and the repose of Karsavina would give the necessary contrast. Providing the two artists who created it were dancing, the work caused a sensation wherever it was given. Since then it has been given by many companies and almost every dancer has had a "shot" at it. But as it is frequently given today, it is hard to realise why it should have ever survived. Recently Festival Ballet mounted a production with John Gilpin as the Spirit of the Rose and Tatiana Riabouchinska as the Young Girl. In this performance it was possible to see something of the poetry that made this work almost a legend. Gilpin has a fine elevation and is the right shape for this rosy spectre; Riabouchinska, while still looking like a debutante at her first ball, has the years of experience that are so essential to give quality to a static role.

A YOUNG girl returning from a ball on a warm summer's night, goes over to the window to look over the garden heavy with the magic of early dawn. She seems listless and fondles the rose she is carrying. Removing her wrap, she sinks down into a chair and quickly falls into a deep slumber, the rose drops to the floor.

Through the open window, the spirit of the rose comes flying in. Dancing round her he spirits her from the chair and she dances with him, they both appear to float through the air. Still apparently asleep, she returns to her chair, the rose sprite leans over her for a brief second and then floats out through the window.

As the girl awakens, she looks about her uncertain whether it was all a dream. Seeing the rose lying on the floor she picks it up and presses it to her bosom.

GLOSSARY

Allegro. Meaning *bright, gay or brisk.* Usually used to refer to a quick tempo but also used by teachers and choreographers to describe the part of a dancer's studies that follow the slow *Adagio.*

Port de Bras. Meaning *carriage of the arms.* Used generally when describing a movement of the arm or arms. The various exercises for the arms are the foundation of perfect harmony of movement and suppleness of body. Without perfect *Port de bras* it is impossible for a dancer to present him or herself.

Relevé. From the verb relever, *to rise.* This step is to rise on to the full or half point of one foot from one or two feet. The toes remain on the floor while the heel is lifted.

SOLUTIONS TO CROSSWORD ON PAGE 11

VETERANS.

Across—7, A sport. 8, Gilpin. 10, Lichine. 11, Mitre. 12, Fire. 13, Lit up. 17, Press. 18, Ship. 22, Dolin. 23, Volkova. 24, Tremor. 25, Dragon.

Down—1, Sail off. 2, Spectre. 3, Train. 4, Gilmour. 5, Spite. 6, Anger. 9, Beriosova. 14, Cranko's 15, Throngs. 16, Sprains. 19, Add to. 20, Flies. 21, Flirt.

BEGINNERS

Across—7, Arnold. 8, Wright. 10, Triumph. 11, Green. 12, Fred. 13, Apron. 17, Taras. 18, Sail. 22, Tunis. 23, Egorova. 24, Get one. 25, End one.

Down—1, Cast off. 2, Engines. 3, Blame. 4, Dragoon. 5, Ogles. 6, Stone. 9, Shipmates. 14, Rassine. 15, Baron of. 16, All ages. 19, Stage. 20, Units. 21, Round.

Ballet Dates

SADLER'S WELLS BALLET AT COVENT GARDEN

July
3 *Mam'zelle Angot, Symphonic Variations, Les Patineurs.*
4 *Les Patineurs, Daphnis and Chloe, Mam'zelle Angot.*
6 *Checkmate, Daphnis and Chloe, Ballet Imperial.*
9 GALA PERFORMANCE in the presence of H.M. the Queen. First performance *Tiresias. Les Patineurs, Ballet Imperial.*
10 *Ballet Imperial, Tiresias, Mam'zelle Angot.*
11 *Rake's Progress, Tiresias, Mam'zelle Angot.*
12 *Checkmate, Daphnis and Chloe, Facade.*
13 *Rake's Progress, Daphnis and Chloe, Facade.*
14 (M) *Mam'zelle Angot, Symphonic Variations, Les Patineurs.*
(E) *Swan Lake Act* 2, *Daphnis and Chloe, Facade.*
16 *Sylphide, Tiresias, Mam'zelle Angot.*
17 *Sylphide, Tiresias, Mam'zelle Angot.*
18 *Rake's Progress, Symphonic Variations, Tiresias.*
19 *Checkmate, Symphonic Variations, Tiresias.*
20 *Rake's Progress, Tiresias, Ballet Imperial.*
21 (M) *Sylphide, Job, Les Patineurs.*
(E) *Les Patineurs, Job, Ballet Imperial.*
23 *Swan Lake.*
24 *Swan Lake.*
25 *Cinderella.*
26 *Cinderella.*
27 *Cinderella.*
28 (M) *Cinderella.*
(E) *Cinderella.*

SADLER'S WELLS THEATRE BALLET FESTIVAL OF BRITAIN SEASON

May
29 *La Fete Etrange, The Haunted Ballroom, Pas de Deux, (Giselle), Tritsch-Tratsch; Facade.*

June
2 (M) *Les Sylphides, Valse Nobles et Sentimentales, Capitol Suite, Pineapple Poll.*
5 *Pastorale, Sea Change, Beauty and the Beast, The Prospect Before Us.*
7 *Dido and Aeneas, La Fete Etrange, Facade.*
9 (M) *Khradra, Harlequin in April, Pas de Trois (Swan Lake) Jota Toleadana, The Prospect Before Us.*

SADLER'S WELLS THEATRE BALLET at the Pavilion, Bournemouth

June
13 *Le Lac des Cygnes Act* 2. *Harlequin in April. The Prospect Before Us.*
14 *Faust.* (Opera with Ballet).
15 *Hugh the Drover* (Opera). *Pineapple Poll* (Ballet).
16 (M) *Casse Noisette Act* 2. *Harlequin in April. Pineapple Poll.*
19 *Faust.* (Opera with Ballet).
20 *Casse Noisette Act* 2. *Beauty and the Beast. Pastorale. Pineapple Poll.*
21 *Dido and Aeneas* (Opera). *Pastorale. Les Rendezvous.*
23 (M) *Le Lac des Cygnes Act* 2. *The Prospect Before Us. Beauty and the Beast. Les Rendezvous.*
25 New Theatre, Oxford.

July
2 Open Air, Finsbury Park, London.
9 Arts Theatre, Cambridge.
September 1 to 21 Sadler's Wells Theatre.

RAMBERT BALLET

June
4 Repertory Theatre, Dundee.
11 Repertory Theatre, Perth.
18, 19 Town Hall, Grangemouth.
20, 21 Empire Theatre, Inverness.
22, 23 Town Hall, Forres.
25, 26 Academy Hall, Dumfries.
28, 29, 30 Gateway Theatre, Edinburgh.

July
2, 3, 4 Town Hall, Bridge of Allan.
5, 6, 7 Carnegie Hall, Dunfermline.
16 Pavilion, Harrogate.
30 Marlowe Theatre, Canterbury.

August
13 Grand Theatre, Plymouth.
20 Repertory Theatre, Birmingham. (two weeks).

September
3 Guildhall Theatre, St. Ives.
10 Theatre Royal, Exeter.
17 Prince of Wales, Cardiff.
24 Empire Theatre, Belfast. (two weeks).

FESTIVAL BALLET AT THE STOLL THEATRE, LONDON

May
28 *Swan Lake* (Danilova, Dolin).
Petrouchka (Krassovska, Beckett, Trunoff).
Beau Danube (Danilova, Gilpin).
29 *Harlequinade* (Riabouchinska, Gilpin).
Giselle (Markova, Dolin).
30 (M) *Swan Lake* (Krassovska, Gilpin).
Petrouchka (Landa, Beckett, Trunoff).
Harlequinade (Riabouchinska, Gilpin).
(E) *Swan Lake* (Krassovska, Gilpin).
Nutcracker (Danilova, Dolin).
31 *Impressions* (Markova, Riabouchinska, Dolin, Gilpin).
Bolero (Dolin).
Blue Bird (Markova, Gilpin).
Petrouchka (Riabouchinska, Dolin, Trunoff).

June
1 *Impressions* (Markova, Riabouchinska, Dolin, Gilpin).
Nutcracker (Danilova, Dolin).
2 (M) *Swan Lake* (Markova, Dolin).
Spectre de la Rose (Riabouchinska, Gilpin).
Bolero (Dolin),
Impressions (Markova, Riabouchinska, Dolin, Gilpin).
(E) *Swan Lake* (Danilova, Dolin).
Petrouchka (Riabouchinska, Dolin, Trunoff).
Beau Danube (Danilova, Gilpin).
4 *Swan Lake* (Markova, Dolin).
Spectre de la Rose (Landa, Gilpin).
**Pas de Quatre* (Markova, Danilova, Riabouchinska, Krassovska).
Petrouchka (Danilova, Dolin, Trunoff).
5 *Swan Lake* (Krassovska, Gilpin).
Nutcracker (Danilova, Dolin).
6 (M) *Nutcracker* (Danilova, Dolin, Gilpin).
Harlequinade (Riabouchinska, Gilpin).
(E) *Impressions* (Markova, Riabouchinska, Dolin, Gilpin).
Spectre de la Rose (Landa, Gilpin).
Pas de Quatre (Markova, Danilova, Riabouchinska, Krassovska).
Beau Danube (Krassovska, Gilpin).
7 *Les Sylphides* (Riabouchinska, Krassovska, Hinton, Gilpin).
Nutcracker (Markova, Dolin).
8 *Swan Lake* (Danilova, Dolin).
Petrouchka (Riabouchinska, Beckett, Trunoff).
Beau Danube (Danilova, Gilpin).
9 (M) *Swan Lake* (Danilova, Dolin).
Petrouchka (Riabouchinska, Beckett, Trunoff).
Beau Danube (Danilova, Gilpin).
(E) *Capricciosо* (Krassovska, Gilpin).
Giselle (Markova, Dolin).
* London Premiere.

INTERNATIONAL BALLET

May
28 New Theatre, Hull.

June
18 Opera House, Belfast.
25 Grand Theatre, Leeds.

CONTINENTAL BALLET

June
4 Arts Theatre, Salisbury.
11 Theatre Royal, Worcester (three weeks Festival season).

July
2 Theatre Royal, Crewe (two weeks Festival season).

August
6 Open Air Theatre, Clapham Common.
20 Winter Garden Leamington Spa.
27 Civic Theatre, Chesterfield.

September
3 Repertory Theatre, Colchester.
24 Theatre Royal, Rochdale.

AMBASSADOR BALLET

Under the auspices of Local Councils.

June
11 Newcastle.
18 Northampton.
26 Aylesbury.

TERESA AND LUISILLO SPANISH BALLET

May
28 Theatre Royal, Newcastle.

June
4 Theatre Royal, Nottingham.
11 King's Theatre, Glasgow.
18 King's Theatre, Edinburgh.
August 15, Tour of Holland for one month.

CYGNET BALLET

May
31 Pier Pavilion, Felixstowe. (Three days).

FESTIVAL OF BRITAIN

LONDON

Sadler's Wells Ballet at The Royal Opera House. New Season opens July 3.

Sadler's Wells Theatre Ballet at Sadler's Wells from September 1 to 21. First performance of *Coppelia* September 3.

Festival Ballet (with Markova, Dolin, Riabouchinska, Gilpin, Krassovska, Hinton) at the Stoll Theatre to July 7. First performance of *Pas de Quatre* June 4.

Open air Amphitheatre in Battersea Park, until September. *Orlando's Silver Wedding*, new ballet with Harold Turner and Sally Gilmour.

Riverside Theatre, Festival Gardens from June 4 for two weeks, the Sie Brothers, Balinese dancers.

A display of British folk dancing will take place at The Royal Albert Hall in London on June 21, 22, 23 at which there will be dancers from England, Ireland, Scotland and Wales. There will be choirs from Wales, and it is hoped that folk dancers from Yugoslavia and Turkey will also be appearing.

At the Royal Festival Hall, International Ballet will appear from July 23 to September 1.

BOURNEMOUTH. Bournemouth and Wessex Festival June 3 to June 17. Sadler's Wells Theatre Ballet at the Pavillion, Bournemouth. See Ballet Dates.

CANTERBURY. The Canterbury Festival, July 18 to August 10. Cilli Wang, Continental dancer at the Marlowe Theatre July 23, one week. Rambert Ballet at the Marlowe Theatre July 30 for one week.

DUMFRIES. Festival of Arts June 24 to 30.

Rambert Ballet will give performances during the week.

LLANGOLLEN. The International Musical Eisteddfod. July 3 to July 8. Dancers from all over the world will take part. Ram Gopal will give the opening programme on July 3.

LIVERPOOL. Liverpool Festival July 22 to August 12.

The Sadler's Wells Ballet accompanied by the Liverpool Philharmonic Orchestra will be appearing during the Festival, from July 30 for 2 weeks.

KETTERING

The Feature attraction of the local Festival arrangements will be the Three Arts Ballet.

CHELTENHAM

English Folk Dance and Song Exhibition in the Imperial Gardens, July 7 at 3 p.m.

NORWICH. Norwich Festival June 18 to June 30.

On June 21 Arnold Haskell will lecture at the Maddermarket Theatre.

On June 23 John Hollingsworth will conduct London Symphony Orchestra in Music from the Ballet.

EDINBURGH. International Festival of Music and Drama. August 19 to September 8. On August 19 Sadler's Wells Ballet will open a two week season at the Empire Theatre, Edinburgh.

During week beginning September 2 the Yugoslav Ballet will appear at the Empire Theatre.

Male dancers from the Yugoslav National Ballet in the Lesnoto dance from Act 1 *of the* Legend of Ohrid *to be given at the Edinburgh Festival.*

(*Photo: Tanjug*)

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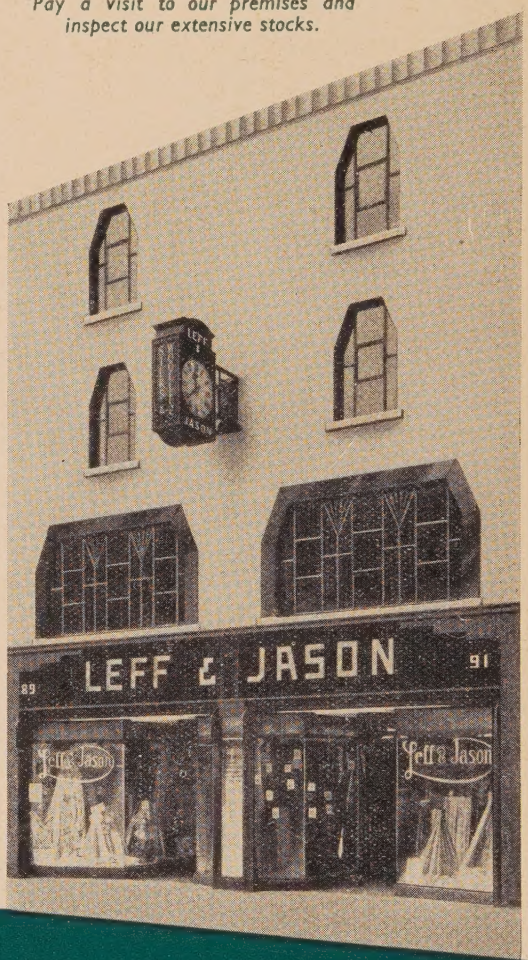

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Dance and Dancers

(Photo: De Groot, Amsterdam)

The Sie Brothers